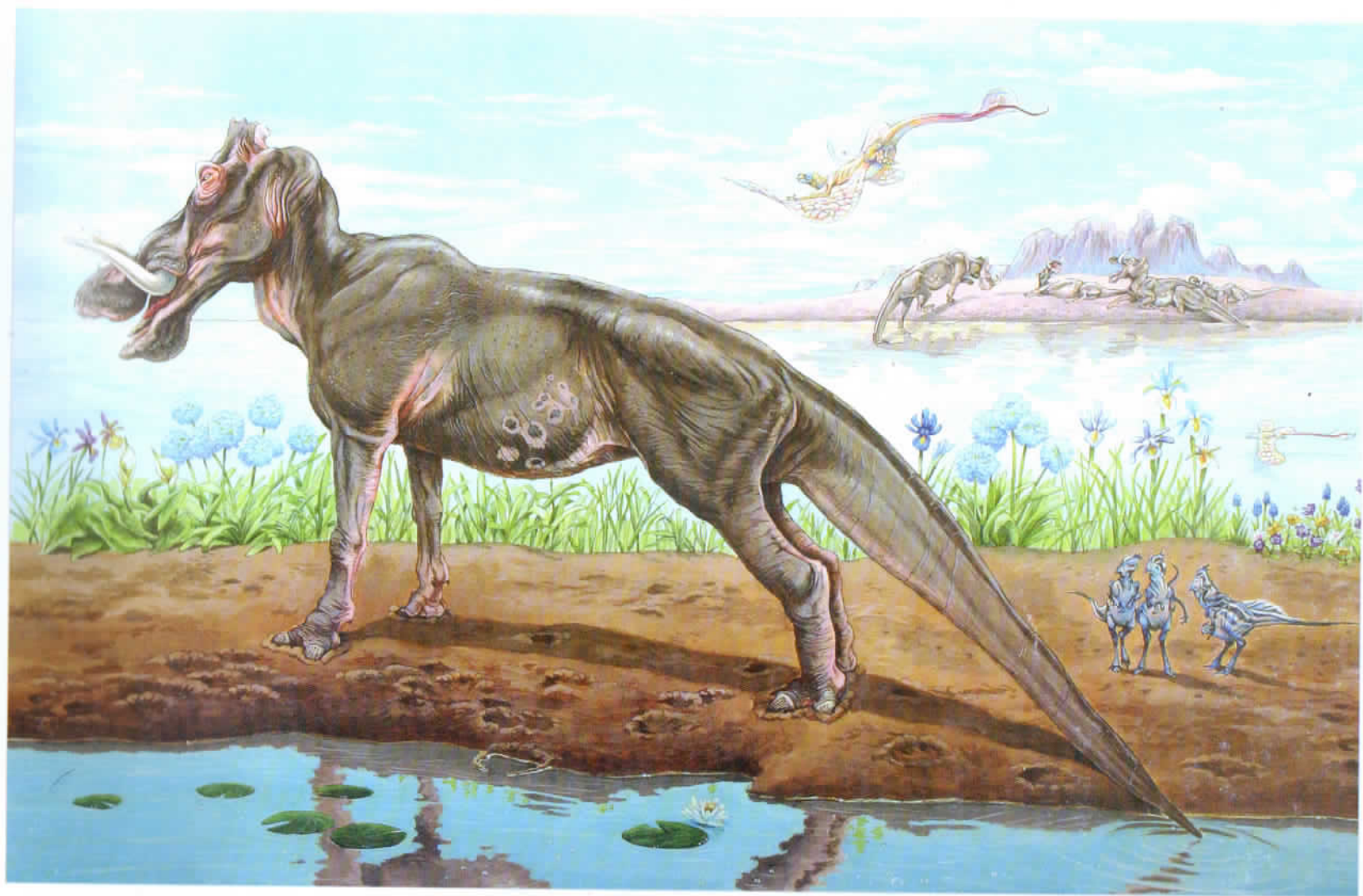


ANIMALS

REAL AND IMAGINED

TERRYL WHITLATCH





ANIMALS

REAL AND IMAGINED


THE FANTASY OF WHAT IS AND WHAT MIGHT BE

TERRYL WHITLATCH

EDITED BY GILBERT BANDUCCI

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This book is for animal lovers from all dimensions.

ANIMALS REAL AND IMAGINED
The Fantasy of What Is and What Might Be

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Layout Production: Estevan Henderson
Cover Design: Linda Stephens
Author Photo: Karen Lim

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TERRYL WHITLATCH

A LIFE AMONG THE ANIMALS



Terryl Whitlatch was born in Oakland, California, and grew up in the East Bay. She started drawing at less than three years of age, her mother recalls. Blessed with a mother who was, and still is, a talented artist-illustrator, and a father who taught biology, her fascination with animals started early.

Countless weekends were spent visiting zoos, aquariums, and museums, and her father was constantly bringing home mounted skeletons, creatures preserved in jars, and living animals as well—chicken hatchlings, bullfrogs, iguanas, and insects.

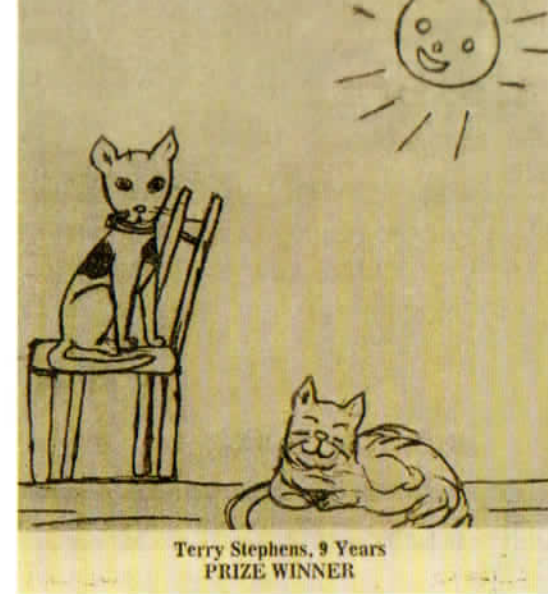
A parade of animals continued to crawl, gallop, and swim through her childhood: cats, dogs, rats, mice, hamsters, chinchillas, anole lizards, tadpoles, newts, fish, hermit crabs, snakes, parakeets, finches, cockatiels, canaries, chickens, rabbits, guinea pigs, sheep, and horses...always horses.

Her grandfather owned a ranch with horses of all shapes and colors, and this was heaven on Earth for Terryl. One of her earliest memories was, at age three, looking straight up into the nostrils of Timmy, her grandfather's beautiful palomino parade horse. From that point on, horses were always

part of her life, and she and her sister spent years riding, taking lessons, and eventually owning their own. In riding, Terryl says, you not only observe the animal at close range, but you feel what it is like to be that horse, think what the horse is thinking, see things from its point of view, and get into the mind and the spirit of that animal. It is that gift that allows her to get into her subject matter, to become one with the animal, and to let them be themselves.

Terryl knew very early what she wanted to do: to combine art and science as a scientific and wildlife illustrator and, in particular,

This was Terryl's first published artwork. It was sent to Oakland Tribune's children's column by her grandmother. For her art, Terryl won a pair of real opera glasses, which she loved and took everywhere to look at life up close.



to become a paleontological reconstructionist, an artist who recreates the appearance of long extinct and prehistoric animals from the bones up. Mentored by Gene Christman, the senior scientific illustrator at UC Berkeley, she majored in vertebrate zoology and anatomy.

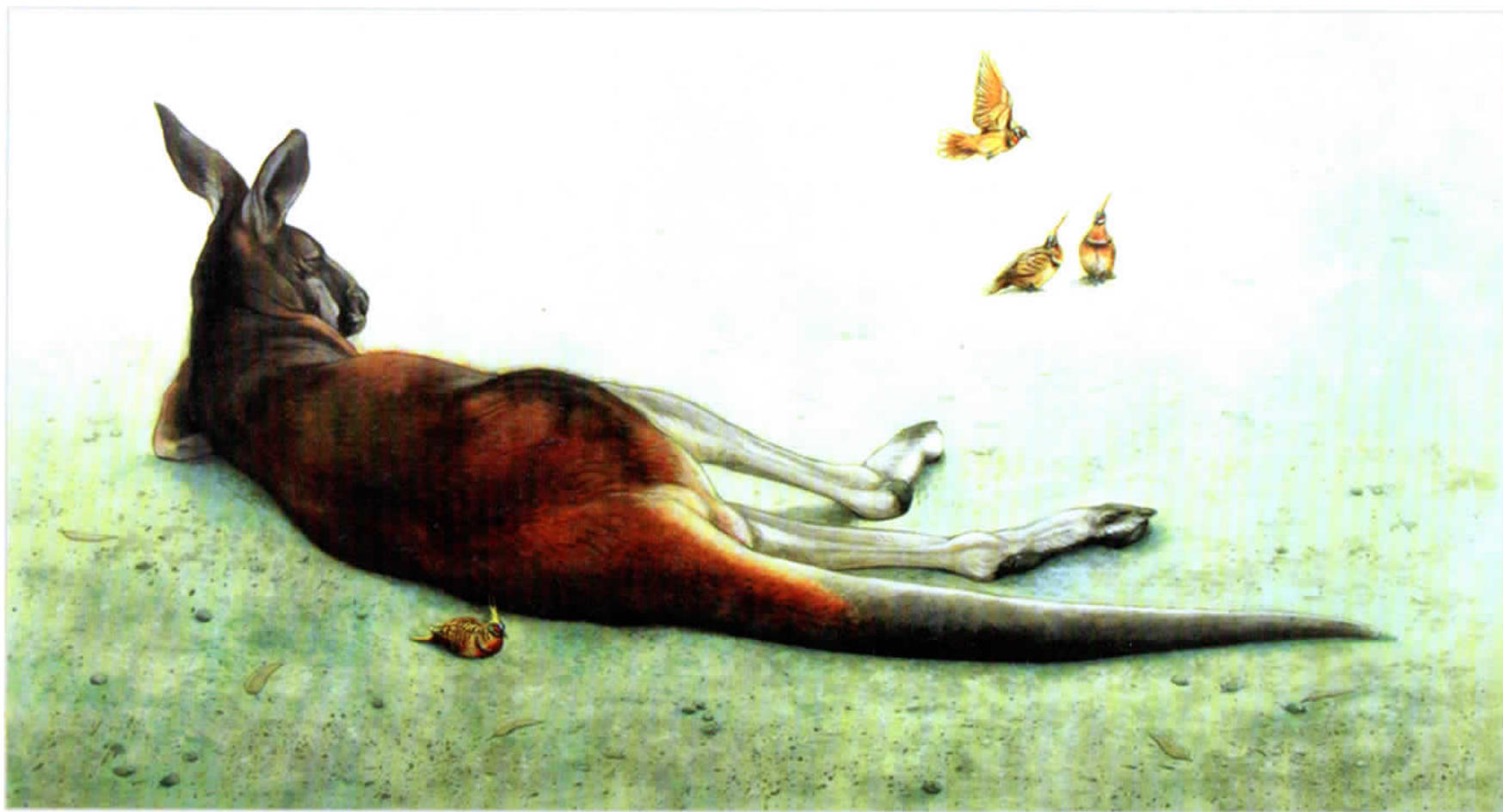
After studying illustration at the California College of the Arts and the Academy of Art University, she was tapped to design anatomically correct creatures for LucasArts's *The Dig*, as well as illustrate animals for the World Wildlife Fund. From there, she went on to design numerous animals, creatures, and characters for the entertainment

industry, including the films *Jumanji*, *DragonHeart*, *Brother Bear*, *Beowulf*, and, most notably, *Star Wars: Episode 1*.

Terryl continues to be an active concept illustrator, creating animals real and imagined for film, animation, and games, as well as for publishing and art education. She also teaches courses in animal anatomy and creature design at the university level, and is the creator and illustrator of two books, *The Wildlife of Star Wars* and *The Katurran Odyssey*.

What is a creature designer, anyway? A creature designer is an artistic scientist who

endeavors to grasp the WHY of the creature, *why it is what it is*, and then shares that vision with the rest of us, whether on the big screen or in a graphic novel or field guide. It is hoped that the following pages will give you a glimpse into this science and love of animal life, both real and imagined.



ODALISQUE

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH

ANIMALS... THEMSELVES

CHAPTER ONE

My first love will always be the painting and drawing of animals as they truly are—showing what they like to do, often in a symbolic or even in parable and allegoric context. (The best wildlife artists, such as Bob Kuhn and Paul Bransom, were able to do this par excellence.) And that is what is so fun and

mysterious about portraying animals. They are what they are and they don't worry about the context in which the artist portrays them. So a male red kangaroo relaxing and not worrying about dingoes, doing what he likes to do, can be likened to an odalisque in an Ingres painting. The little Spinifex doves

that are observing the scene are not only native to his habitat, but add another layer to the story and create intrigue in the mind of the viewer. This is creature design at its most fundamental level—understanding a real animal, and letting nature tell its story.



ARGOS

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



JADE AND SNOW

ANIMALS REAL AND IMAGINED | TERRYI WHITLATCH



SQUIRREL MONKEY + GREEN LAUGHTER

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



EMERALD ISLE ♦ STRAWBERRY FROG

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



SONG OF SONGS

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



NEBULA

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



EYES IN THE ARBOR

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



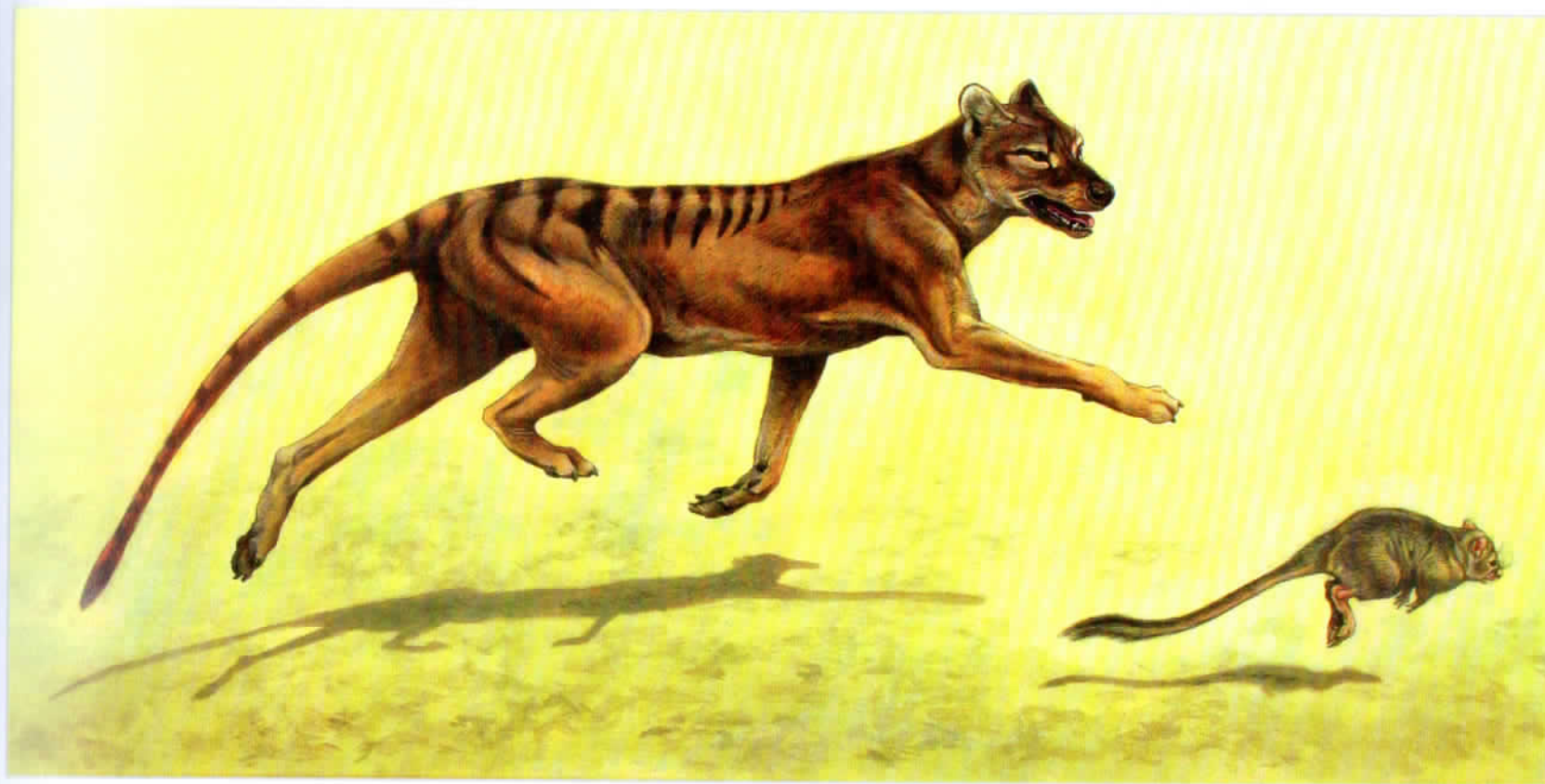
MARINE LIFE MURAL

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



COATI

ANIMALS REAL AND IMAGINED | TERRY WHITATCH



TASMANIAN WOLF

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



PREO-BEASTS

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH

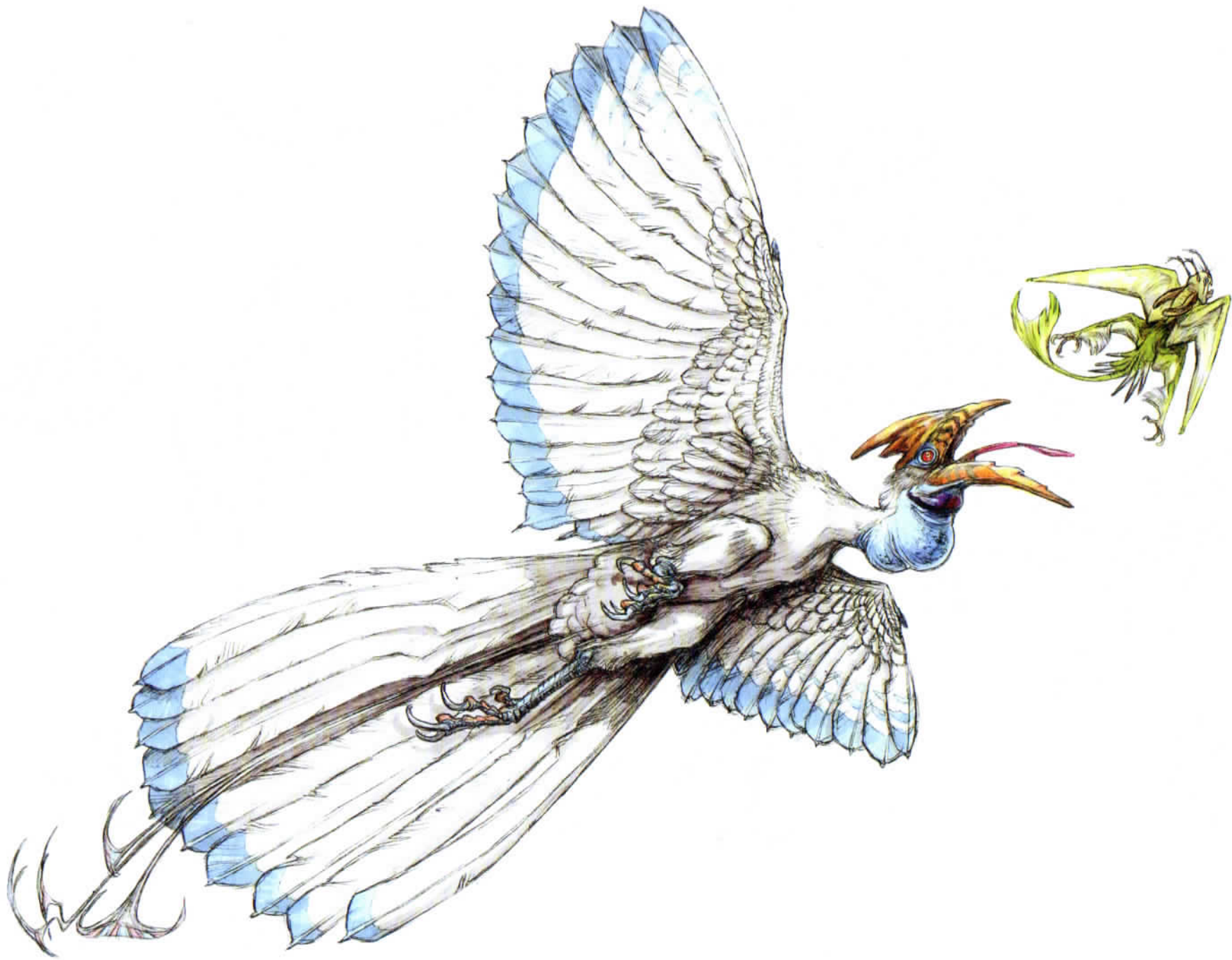
ANIMALS... IMAGINED

CHAPTER TWO

It was never my end goal to become a creature designer...I am an animal artist with a fascination for both living and past species. Yet, that aspect of my craft has always been there from childhood, possibly dating back to my first glimpse of the Mobil red Pegasus at the local service station when I was three (horses again!). I remember trying to puzzle out where the rest of the bird went. And then when I was four, my parents took me to see Disney's *Fantasia*, and the rest is history—dinosaurs and flying horses living simultaneously in my juvenile sketchbooks.

Just what is a creature? A *creature*, as it relates to the entertainment industry, most often refers to those animals that exist in the realms of mythology, fantasy, and science fiction. As a creature designer, I am responsible for the invention of imaginary life forms believable enough that the audience is ready to accept that they must have seen it or could see it, on this planet, in a universe far, far, away, or perhaps in another time or dimension. Anatomy and natural history come into play, derived from life on planet Earth, and these are further tweaked

and morphed, but just enough to provide sufficient eye candy without compromising naturalism. As with anything else, too much frosting on the cake makes an imaginary being only imaginary, and maybe hard to read as well. Always keep in mind, that what an animal, or creature looks like is exactly what it needs to do. I hope I have achieved this in the following pages.



WHITE FRIGHT

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



VULTUROPTERYX

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



THE SATYR

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



THE SATYR

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



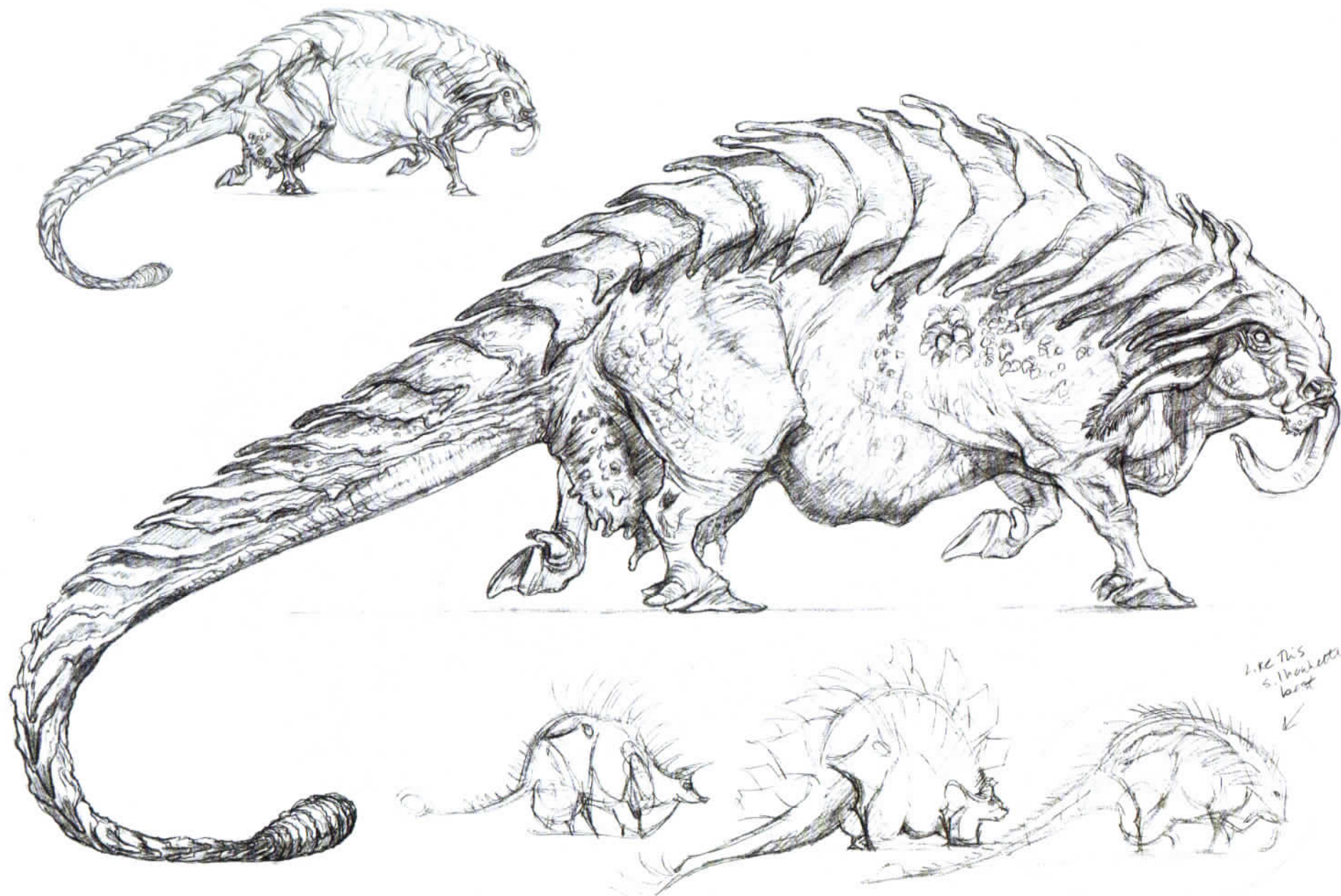
GORAM

ANIMALS REAL AND IMAGINED | TERRYI WHITLATCH



WILDEGELADA

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



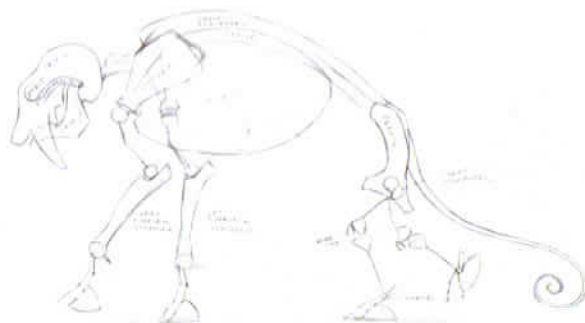
THE MOO MONSTER

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH

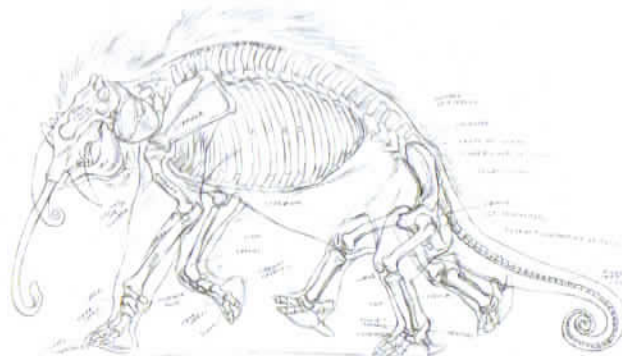


THE MOO MONSTER

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



SIMPLIFIED
SKELETON SCHEMATIC GUIDE
FOR DESIGN



DETAILED
SKELETON OF
CREATURE - ANTERIOR
- JAWLINE AND REAR END



DETAILED
SKELETON OF
CREATURE - ANTERIOR
- JAWLINE AND REAR END

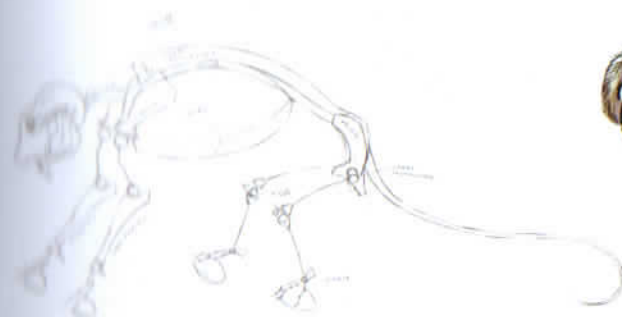
DESERT PLATEAU
"BUFFAPHANT"
- STANDARD SPECIES MODEL



FANTASY ELEPHANT CREATURE DESIGN

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH

LONG TAIL
DEEP TONGUE
LONG TAIL
LONG TAIL



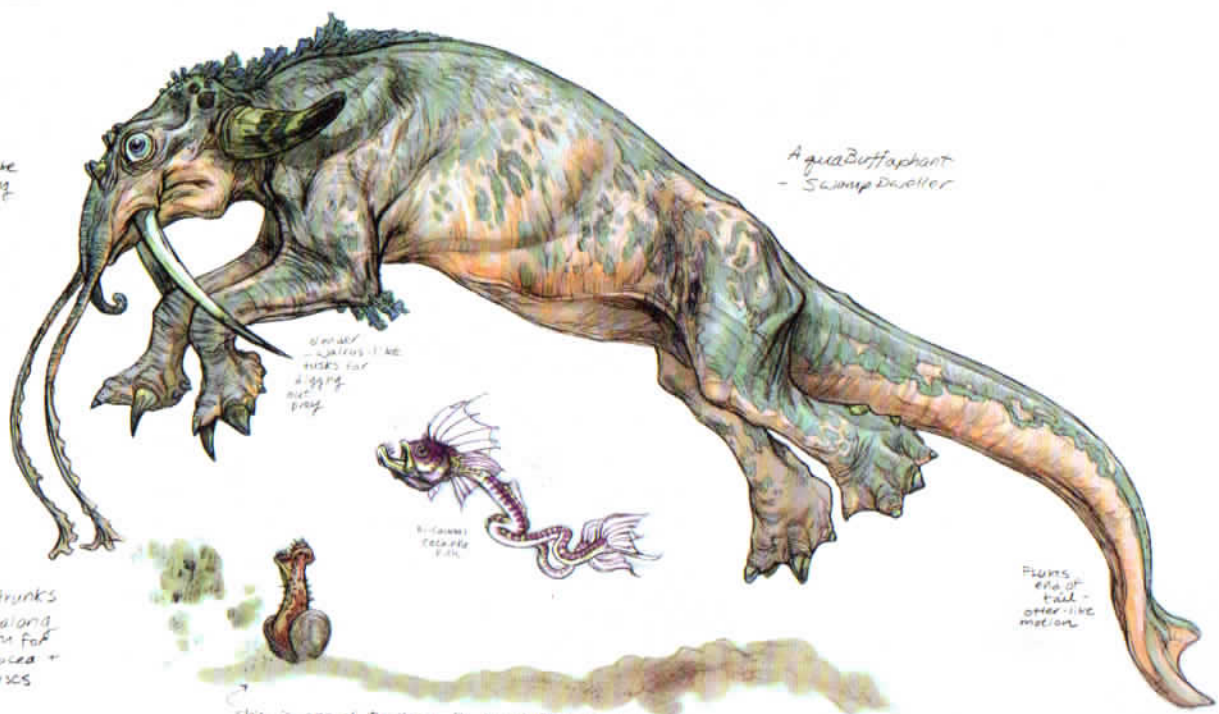
MOUNTAIN
BUFFALOANT

DEMO CREATURE - AQUATIC SPECIES
BUFFALOANT

SIMPLIFIED
SKELETON
SKELETON
SKELETON



Large
Ithylosaur-like
eyes for seeing
in muddy
water!



Aquatic Buffalo
- Swamp Dweller

Small
wallow-like
tusks for
digging
out prey



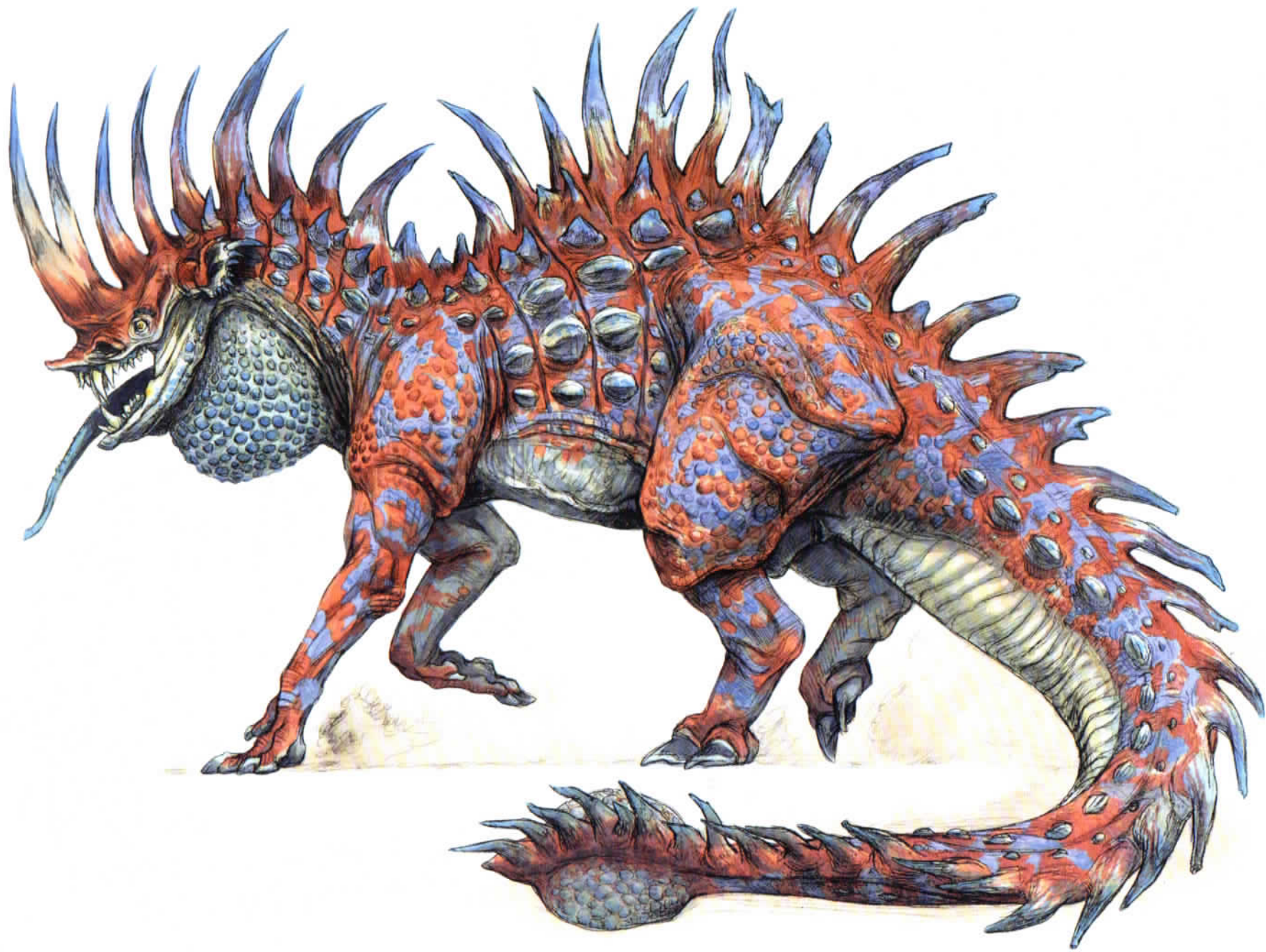
Small
fish-like
tail

Tentacles
to feel along
bottom for
crustacea +
molluscs

Flaps
edge of
tail -
other like
motion

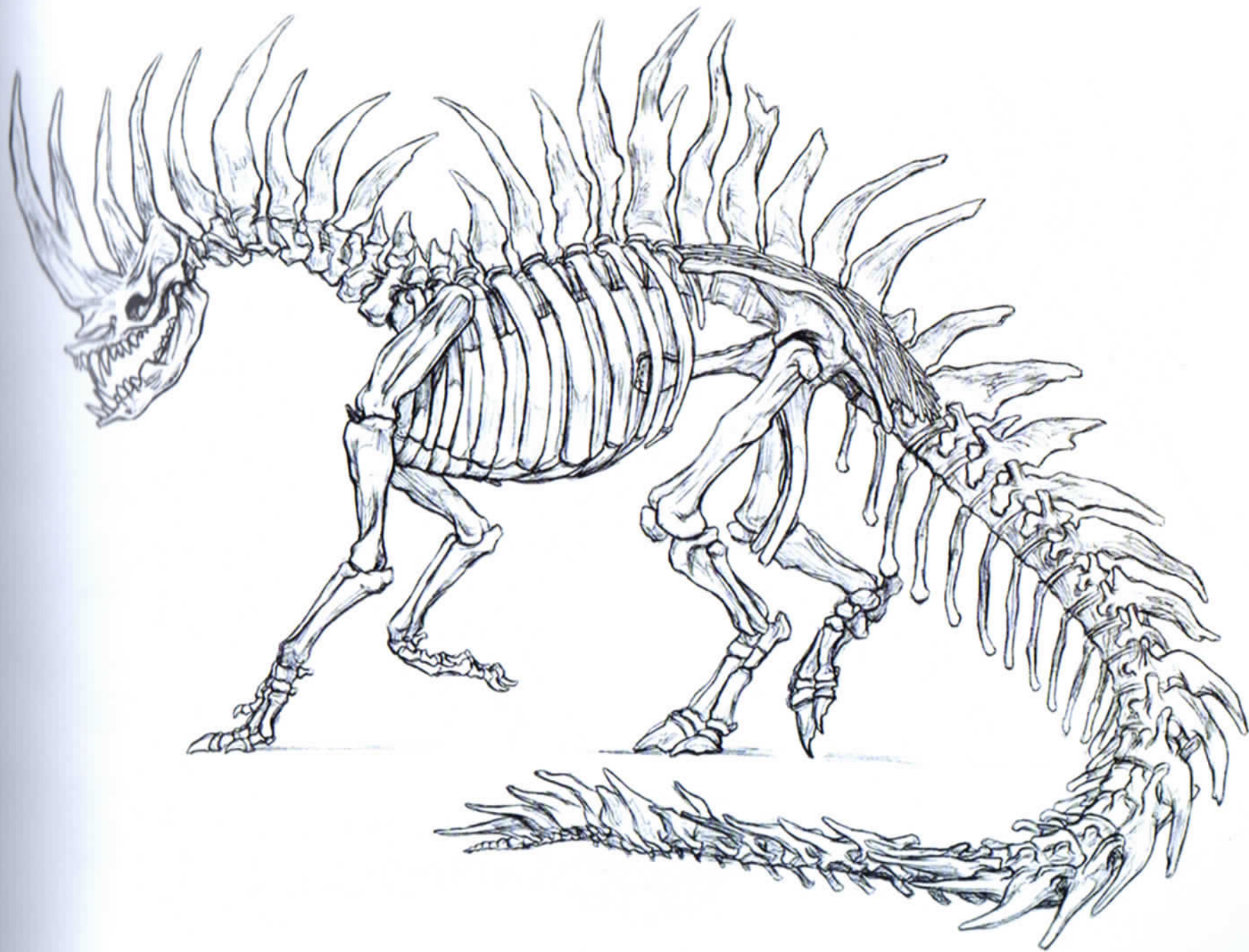
This is one of the things the Aquatic Buffalo does: it dives to the muddy bottom to eat.

FANTASY ELEPHANT CREATURE DESIGNS



RHINO-DINO DRAGON

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



RHINO-DINO DRAGON - SKELETAL ORTHOGRAPHIC



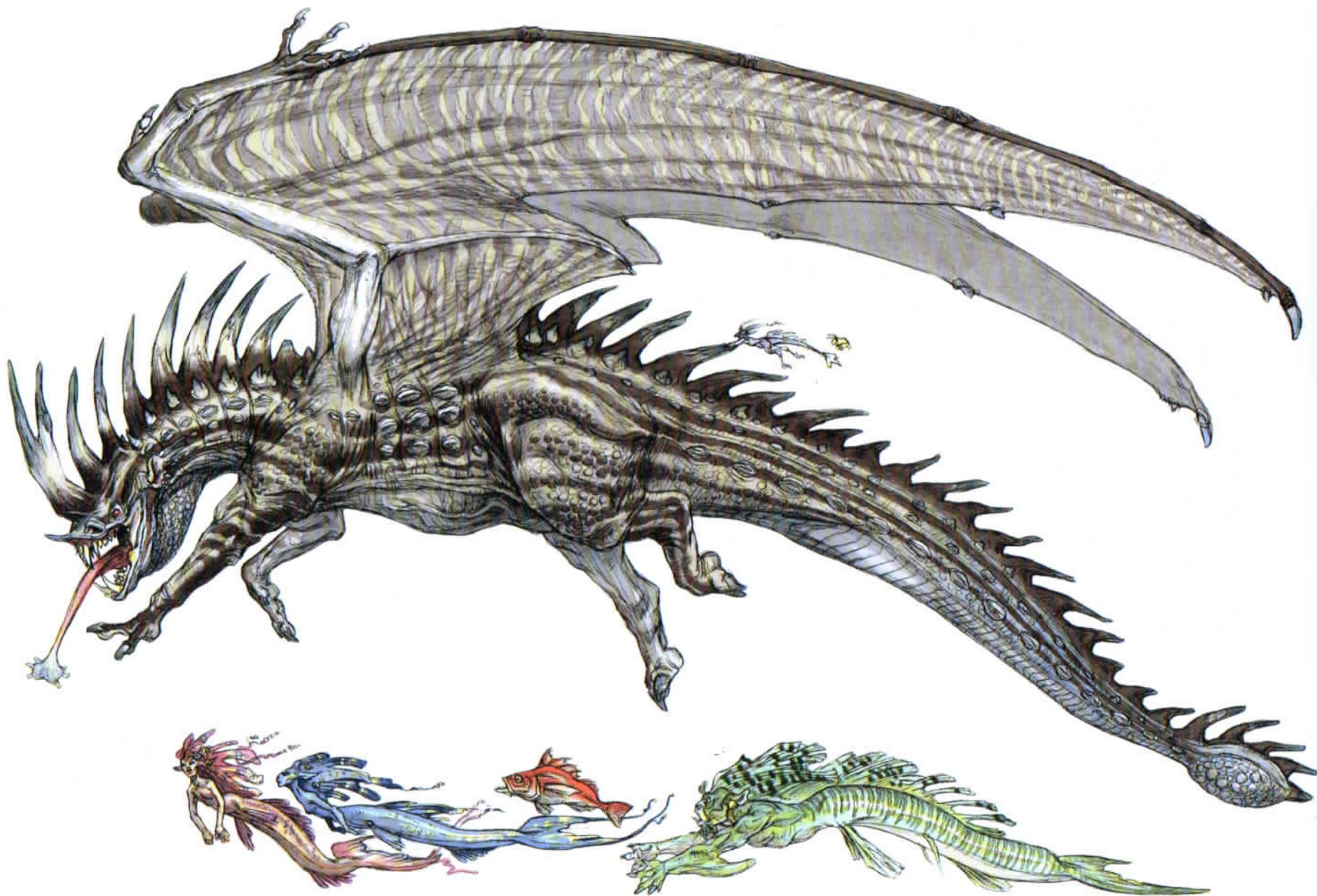
RHINO-DINO DRAGON

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



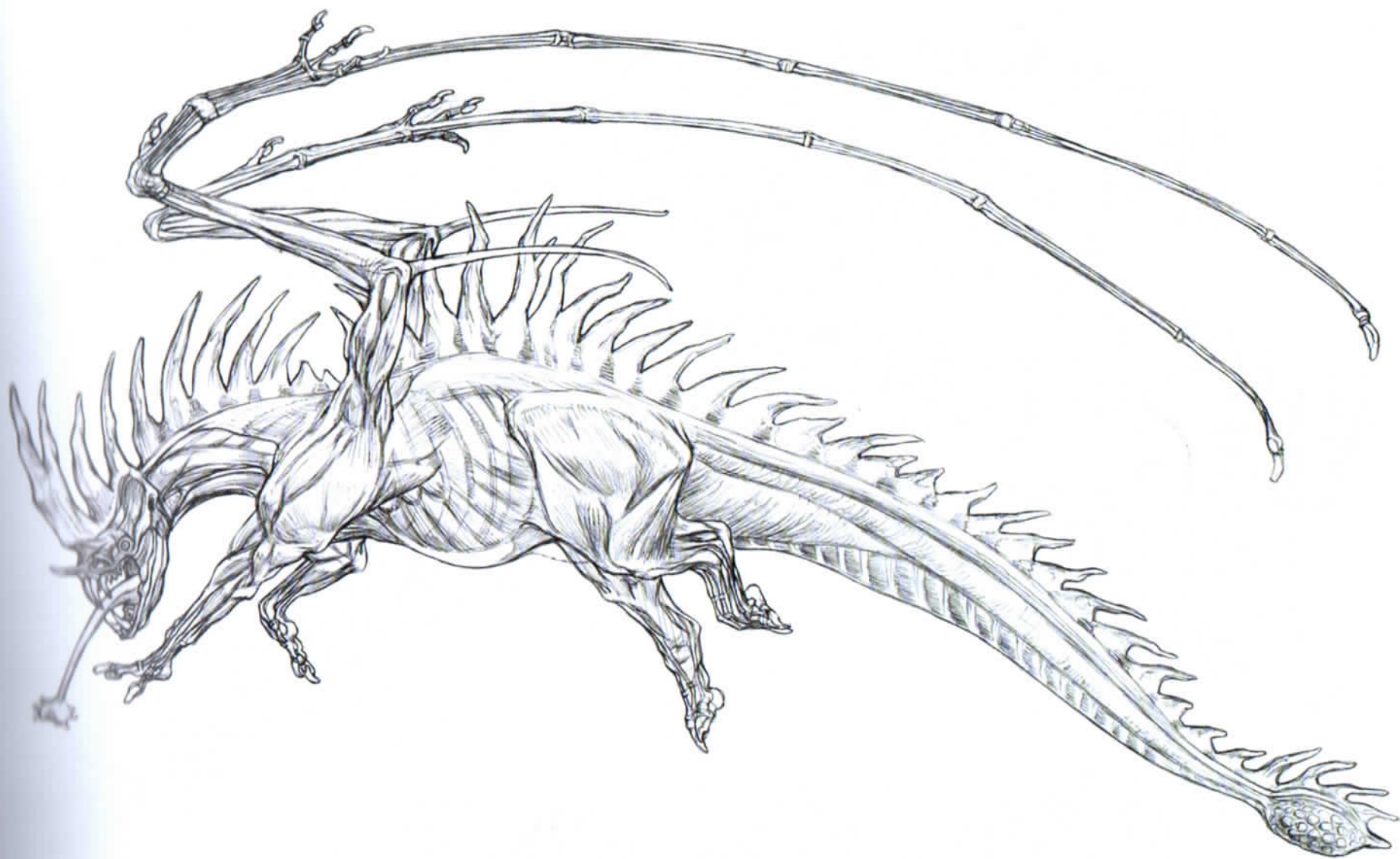
RHINO-DINO DRAGON

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH

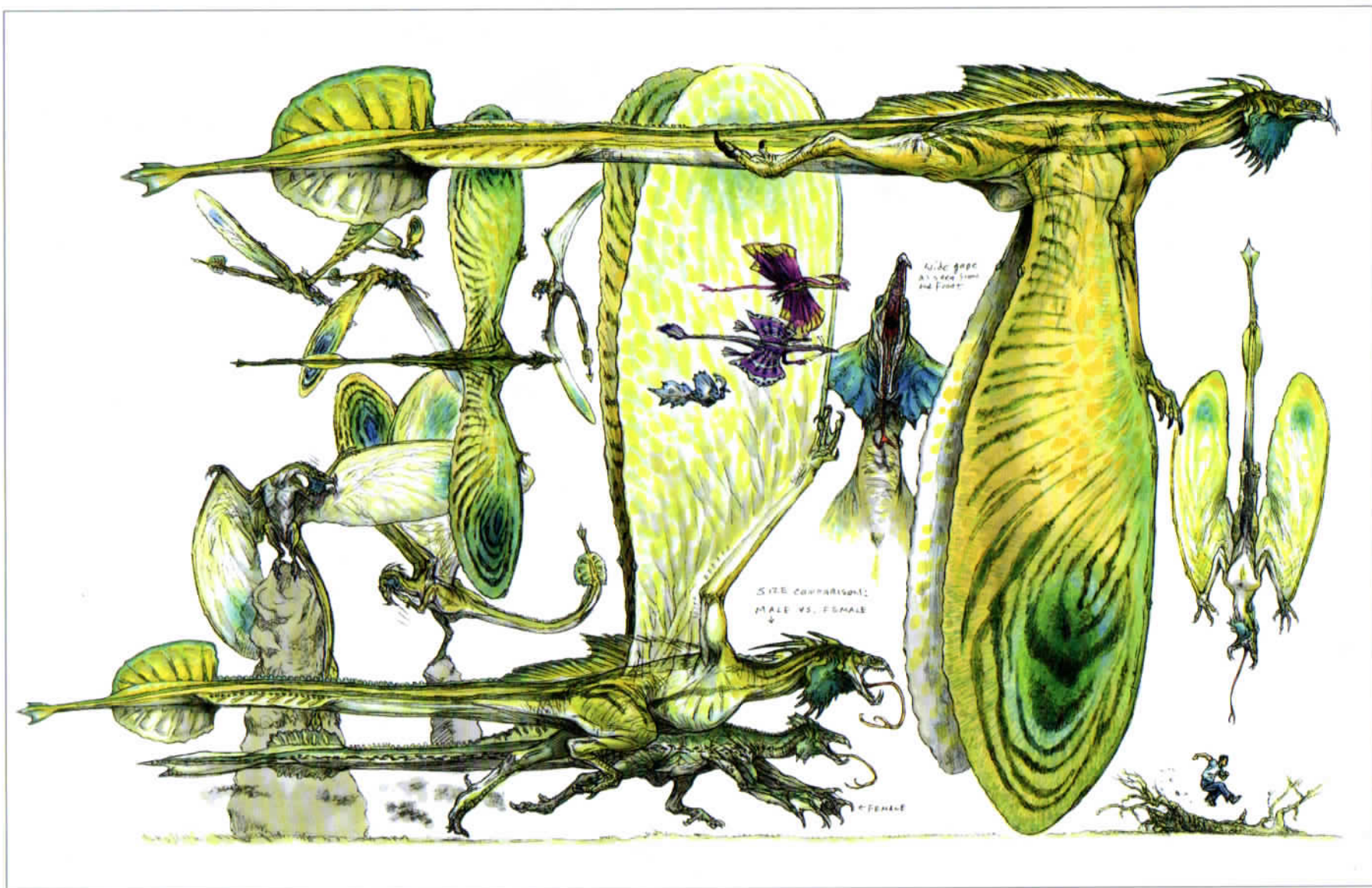


FEMALE RHINO-DINO DRAGON

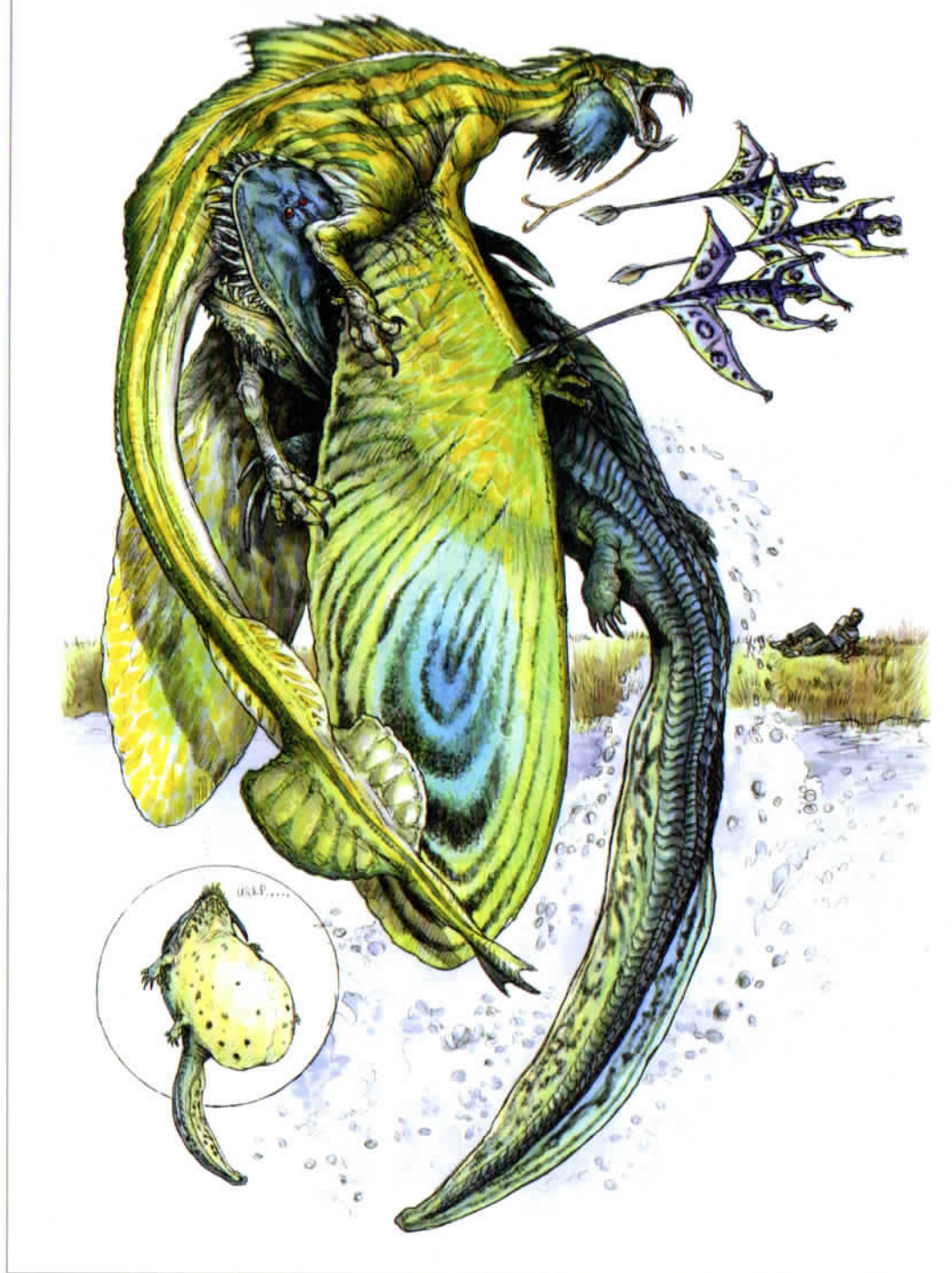
ANIMALS REAL AND IMAGINED / TERRY WHITLATCH



FEMALE RHINO-DINO DRAGON - MUSCULAR ANATOMY



YANGZAN



YANGZAN

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH

JUGGERNAUT TURTLE
BEAST



DRONE-OGRE RIDING JUGGERCHELONID

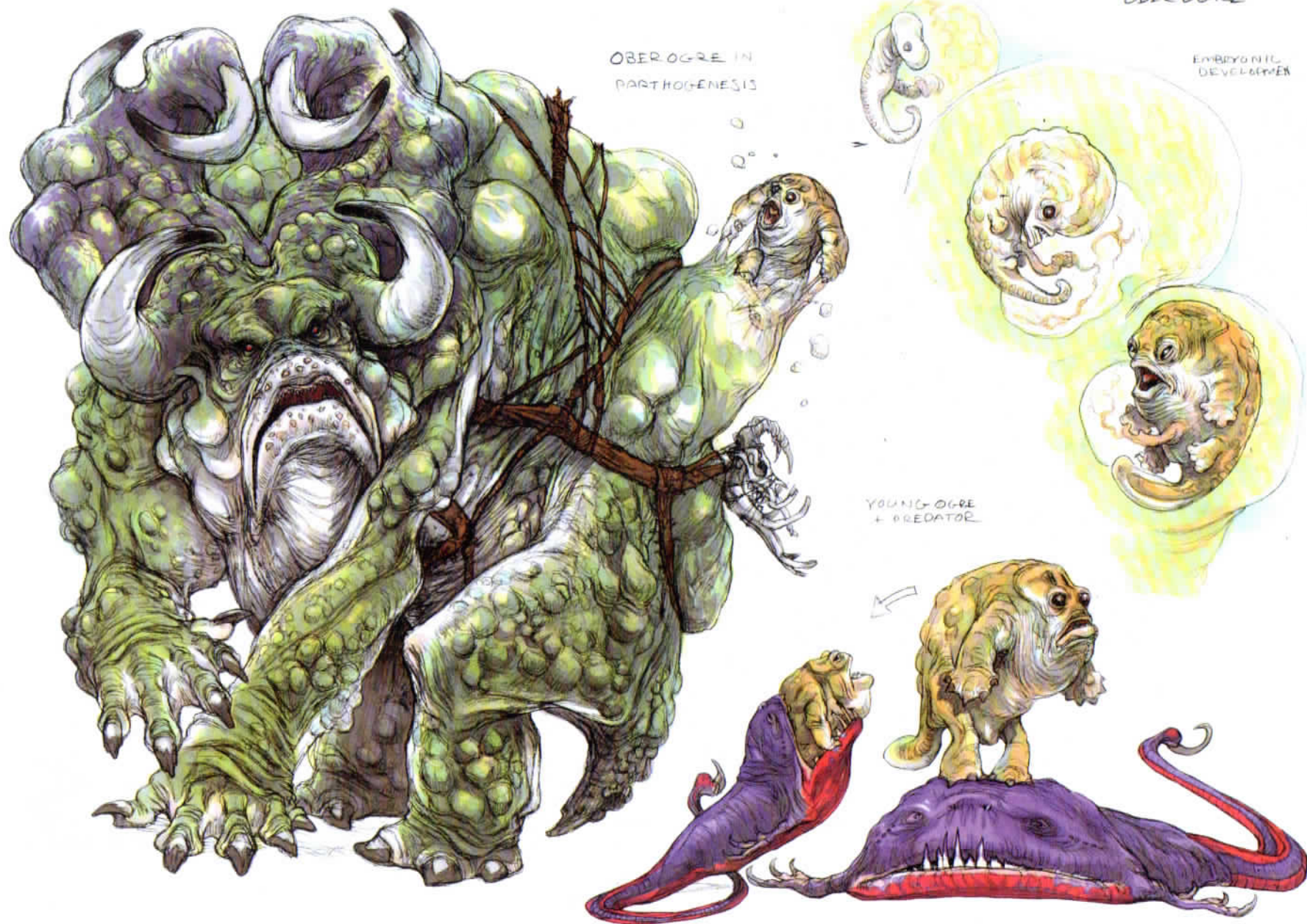
ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



Ogre
+
creature

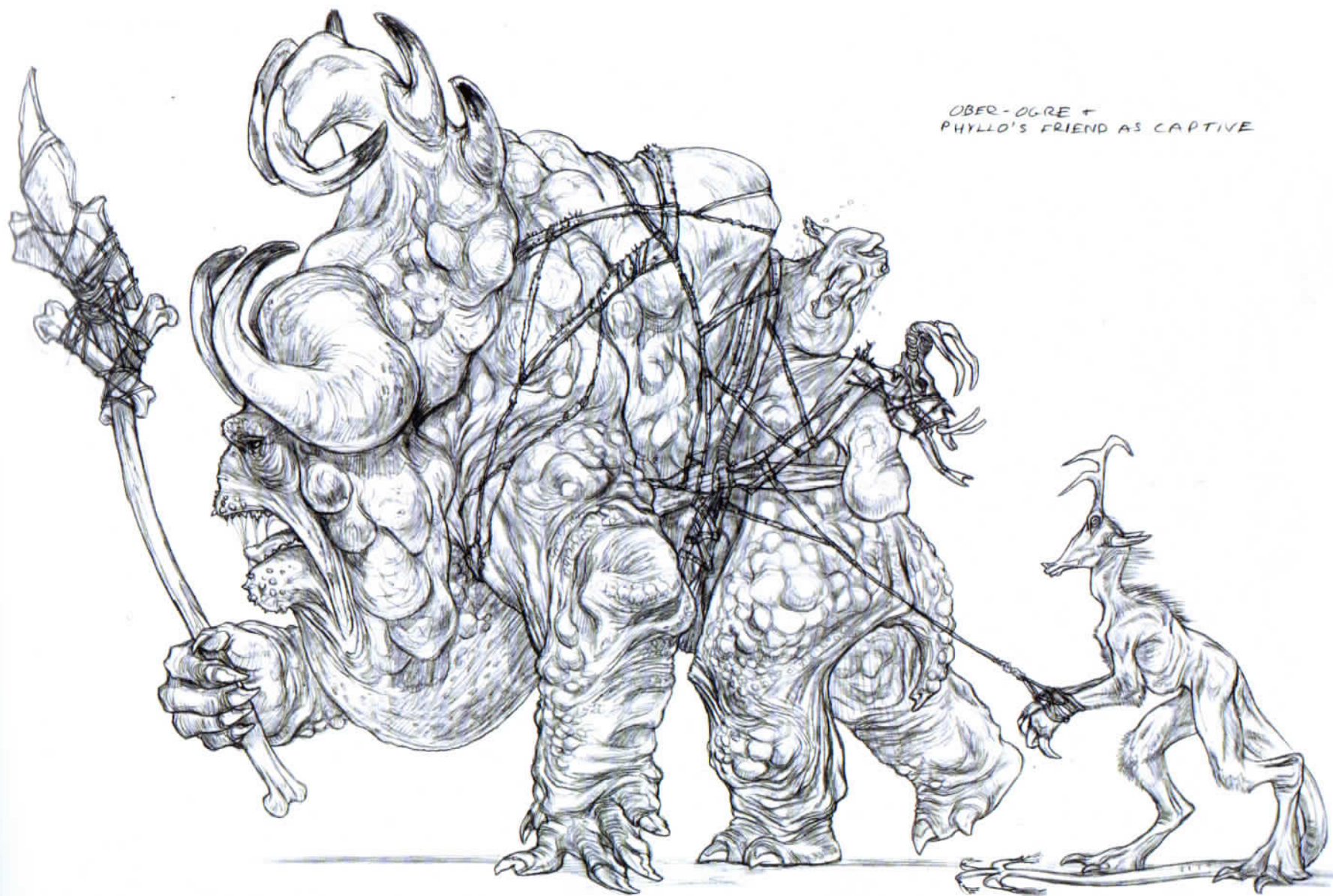
DRONE-OGRE

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



ARCH-OGRE

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



OBER-OGRE +
PHYLLO'S FRIEND AS CAPTIVE

ARCH-OGRE

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH

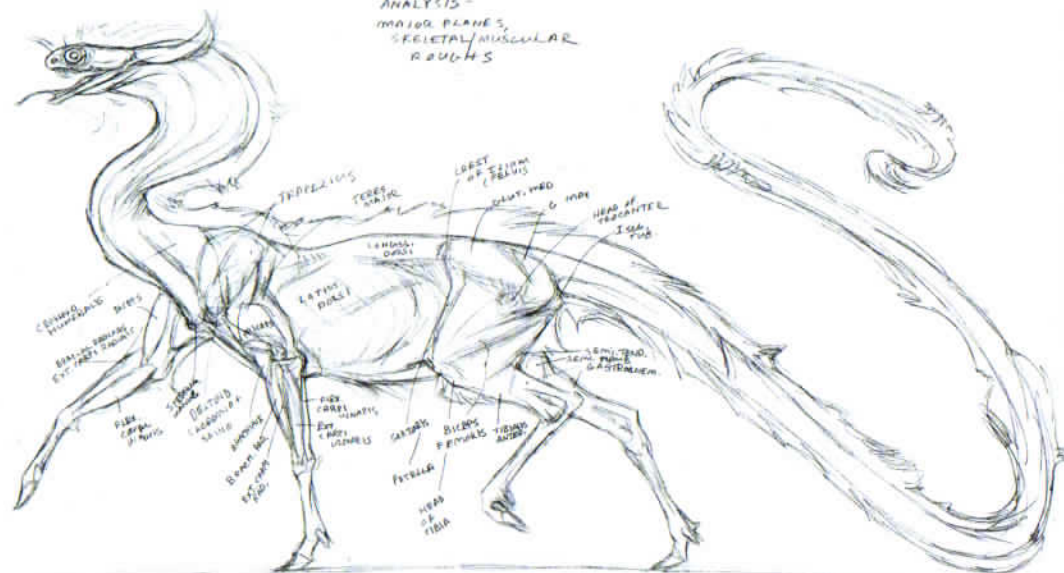
From The Once & Future King
- T. H. White



Rough Sketches of
Quivering Beast
Blatant

CORR HEAD + NECK
BODY LIKE A LIGBARD - 200gms
FOOTED LIKE A HART + DEER

STRUCTURAL
ANALYSIS -
MAJOR PLANES,
SKELETAL/MUSCULAR
ROUHS



ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH

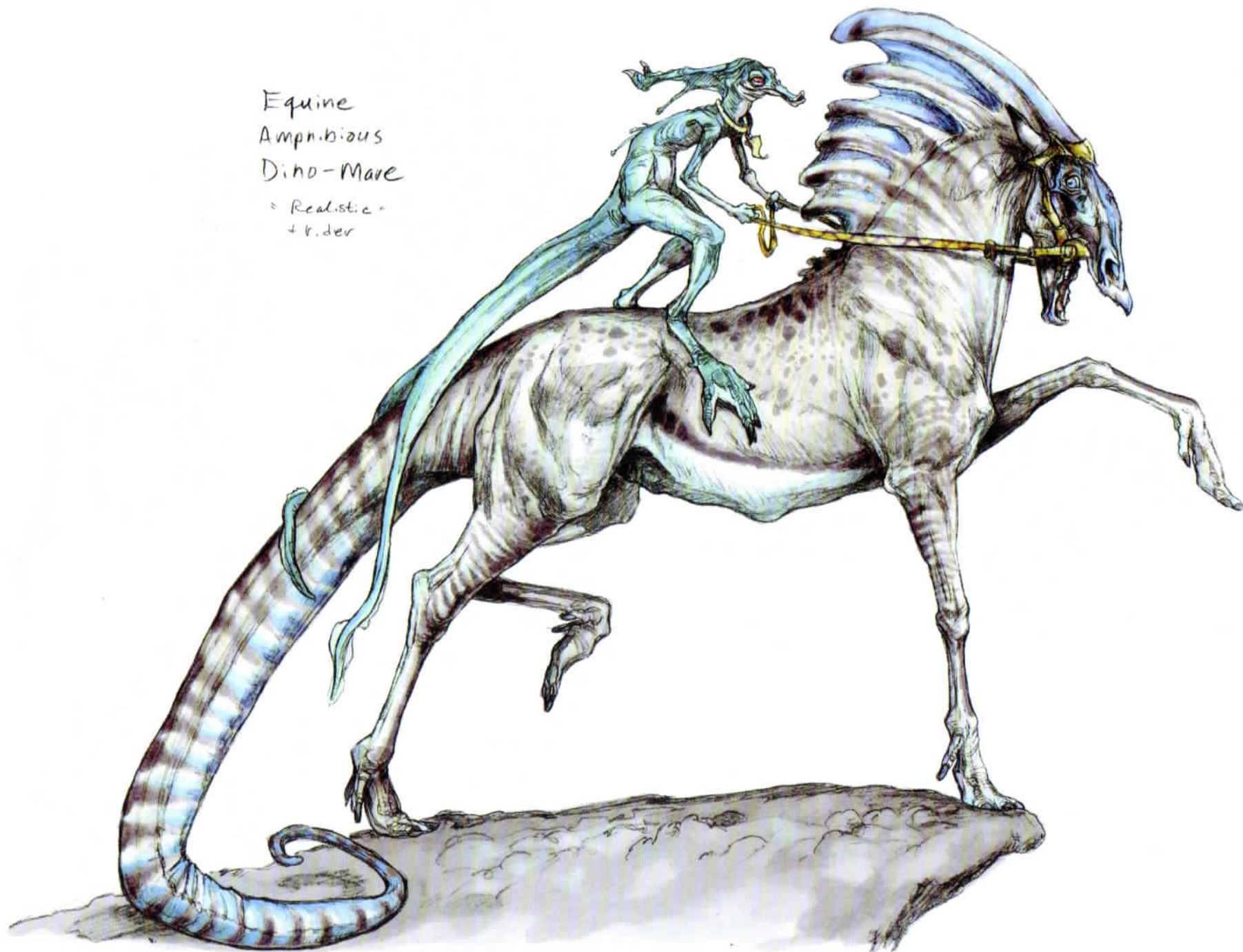


THE QUESTING BEAST

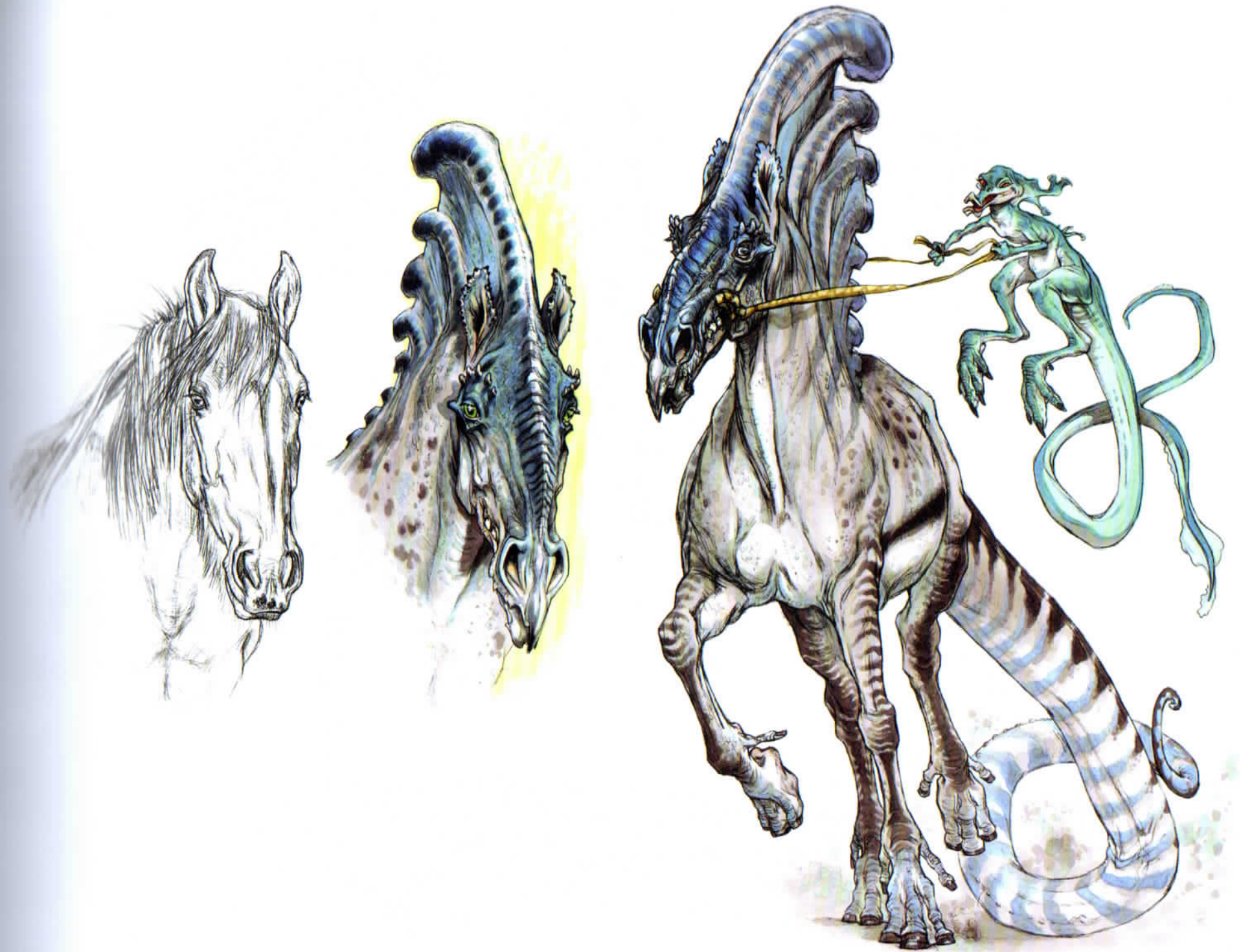
ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH

Equine
Amphibious
Dino-Mare

= Realistic =
+ rider



THE MARINE MARE



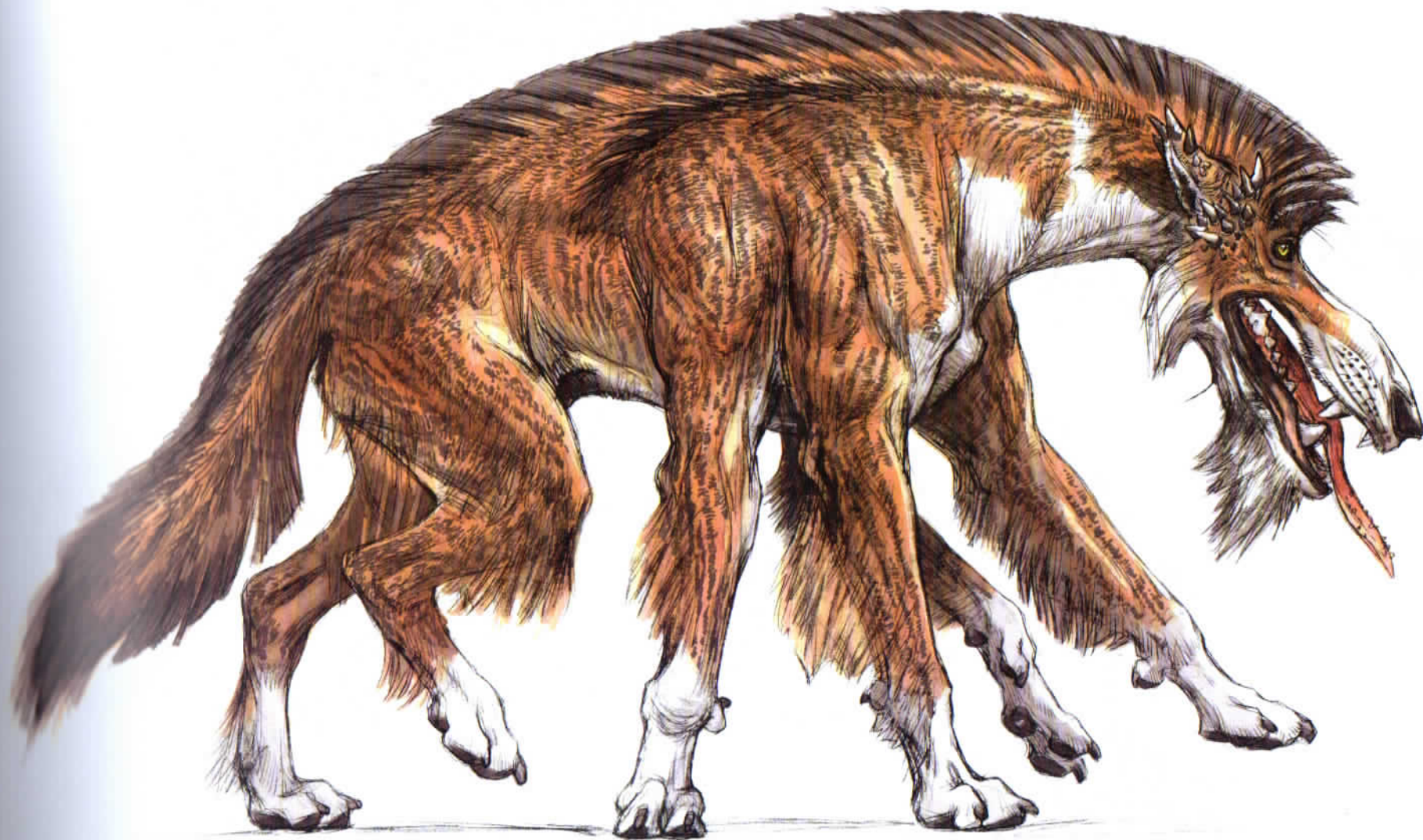
THE MARINE MARE

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



ARCHANGELES

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



PRE-TRACKER

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



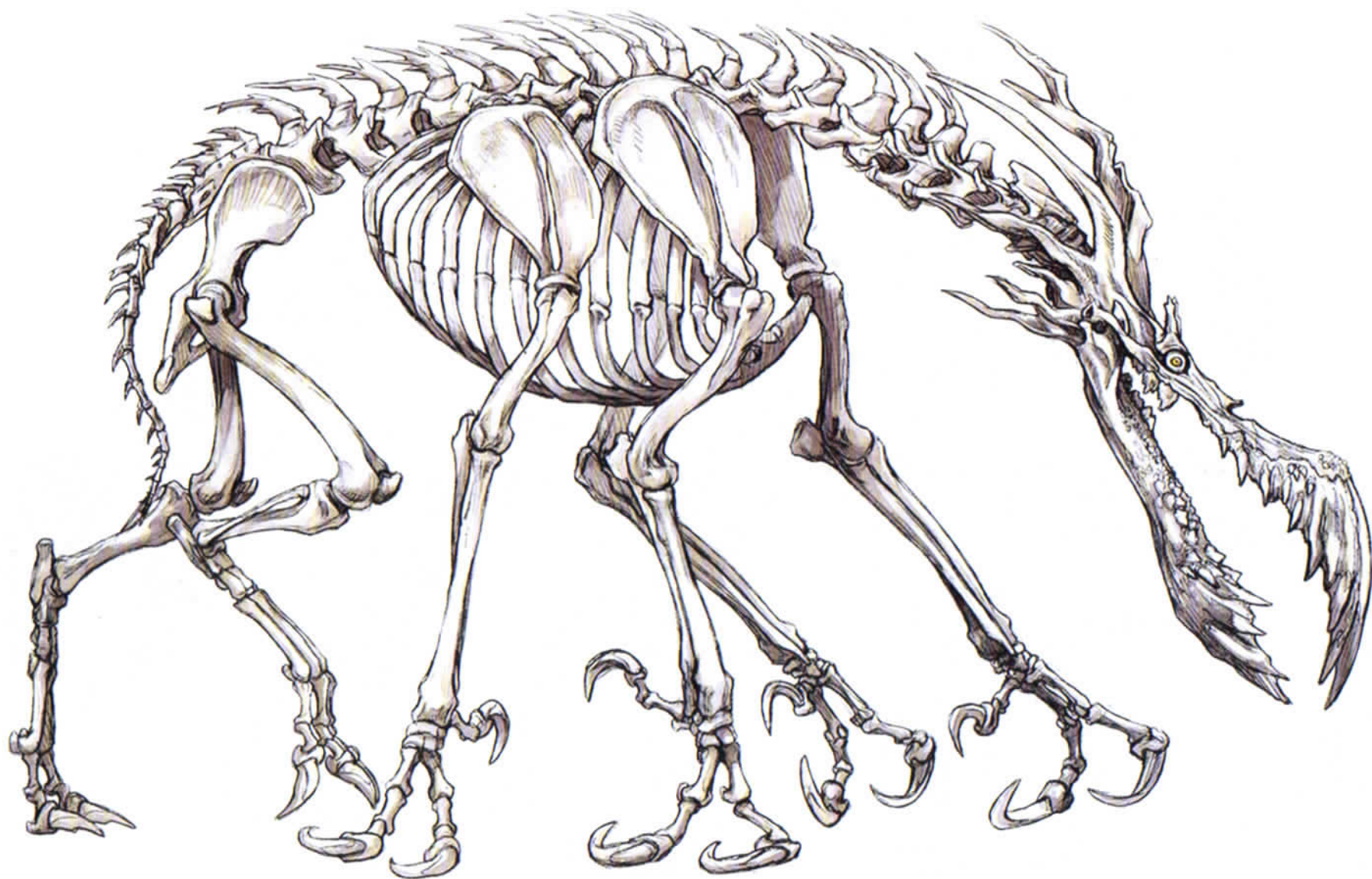
THE TRACKER

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



THE TRACKER

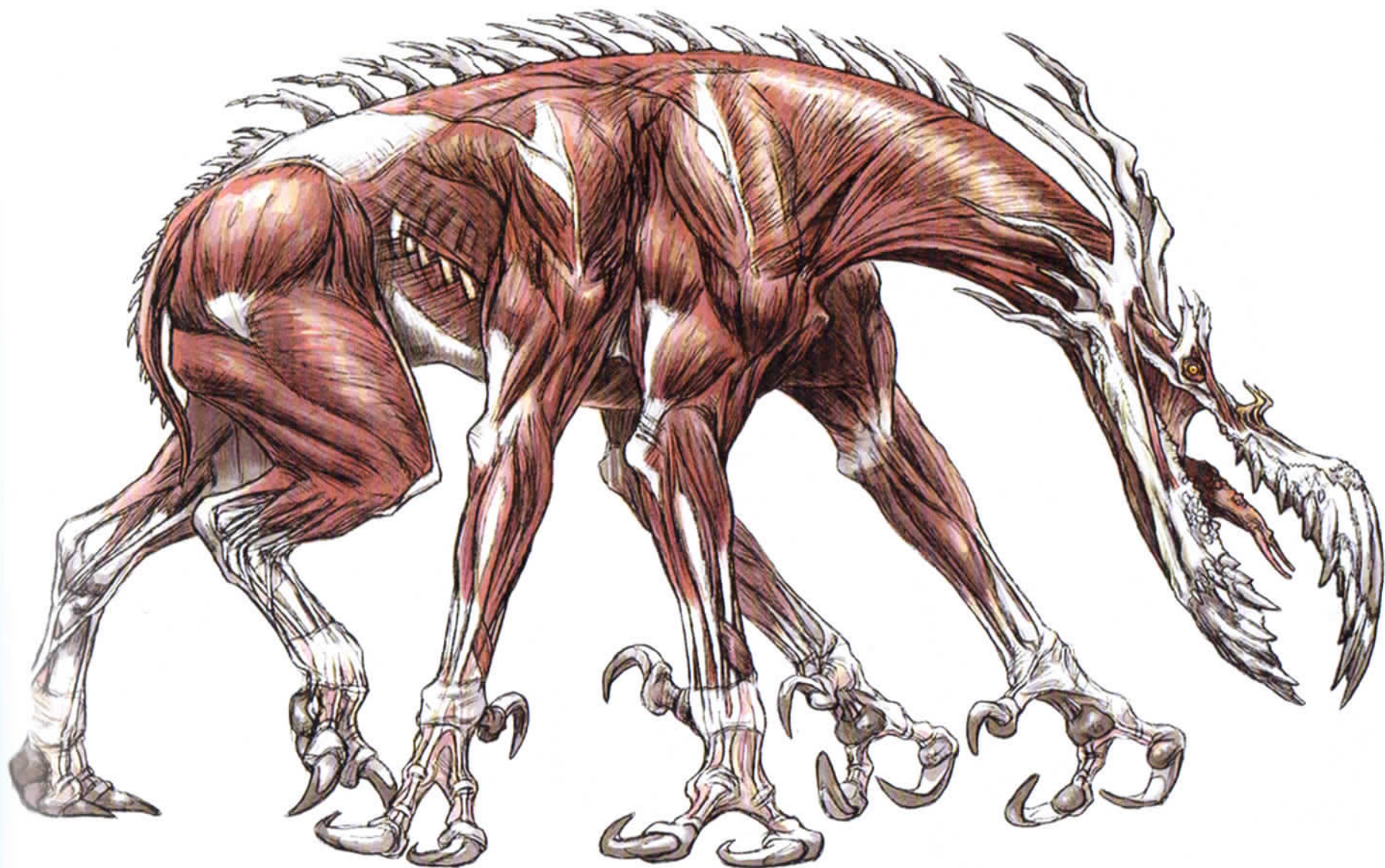
ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



Tracker - SKELETON

TRACKER ORTHOGRAPHICS

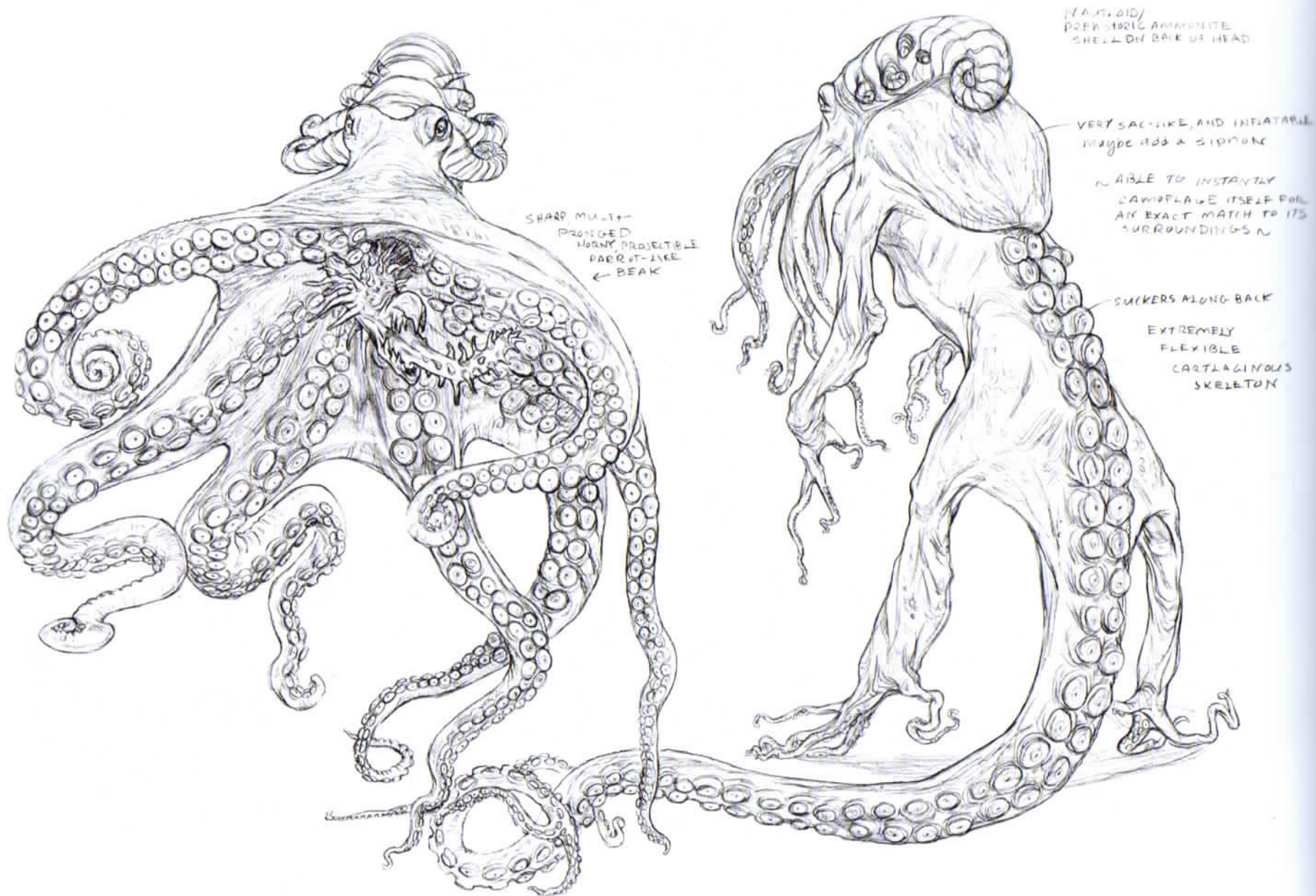
ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



Tracker - MUSCULATURE

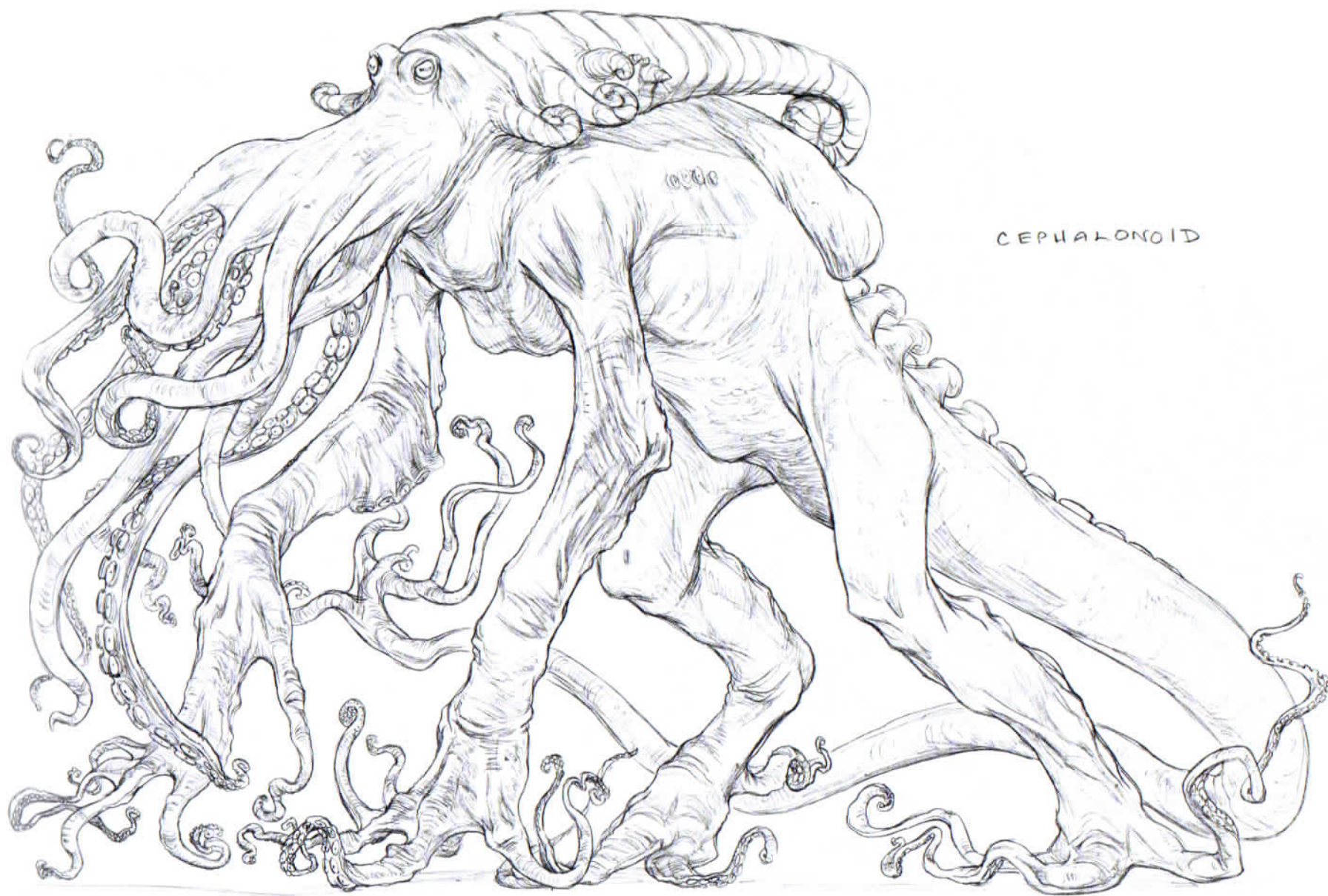
TRACKER ORTHOGRAPHICS

ANIMALS REAL AND IMAGINED | TERRYL WHITLATCH



CEPHALONOID STUDIES

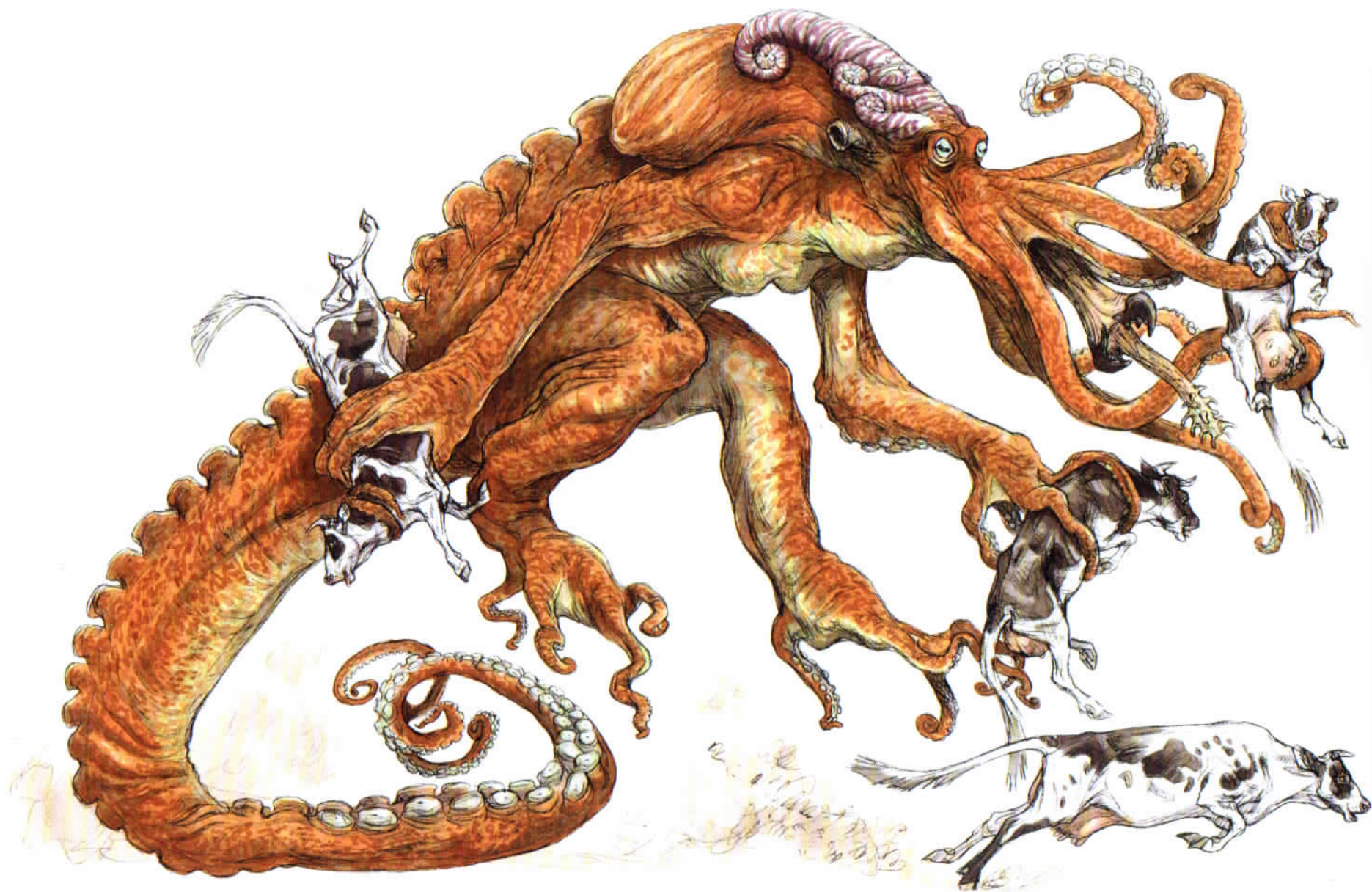
ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



CEPHALONOID

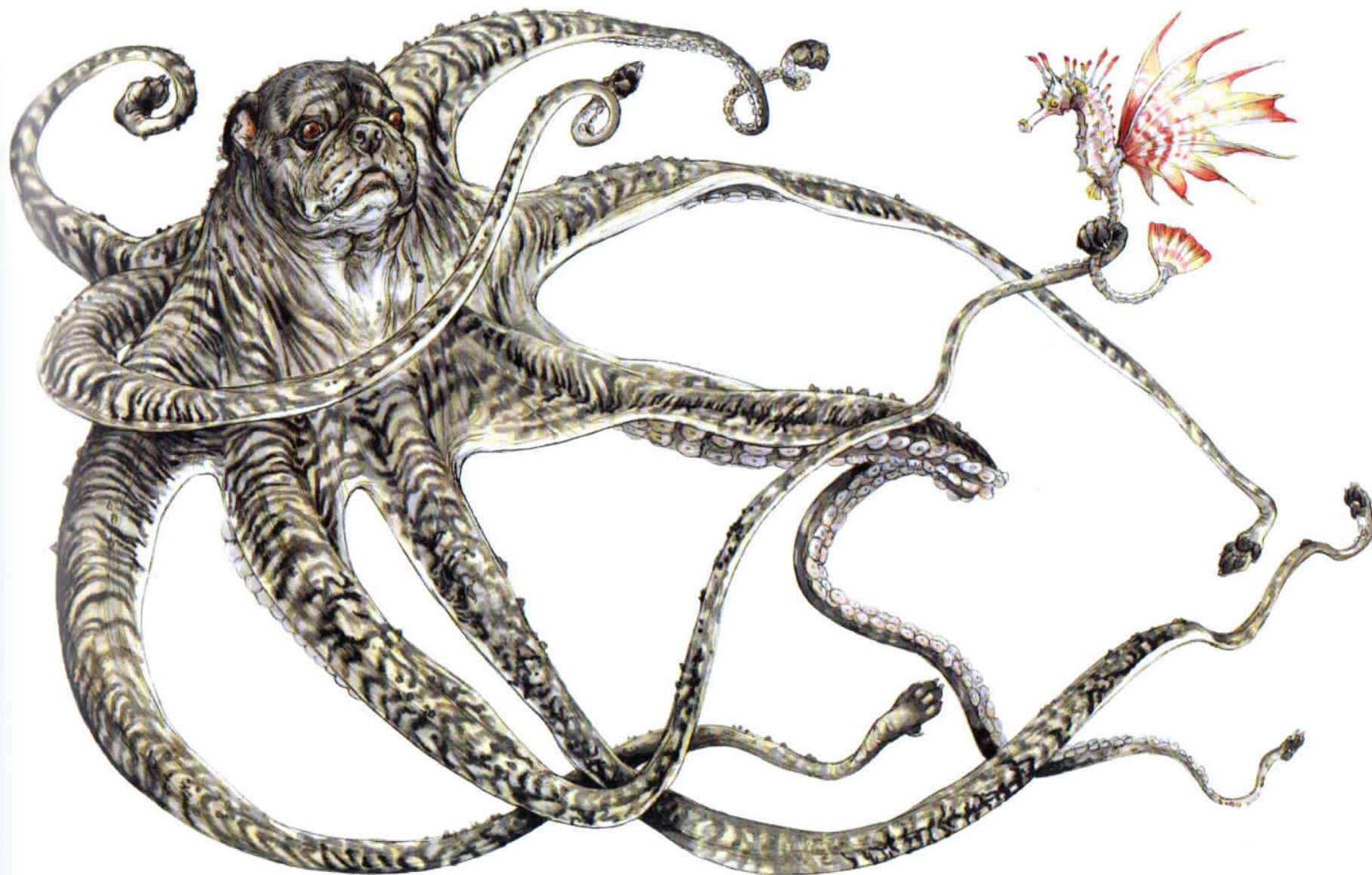
CEPHALONOID

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



CEPHALONOID

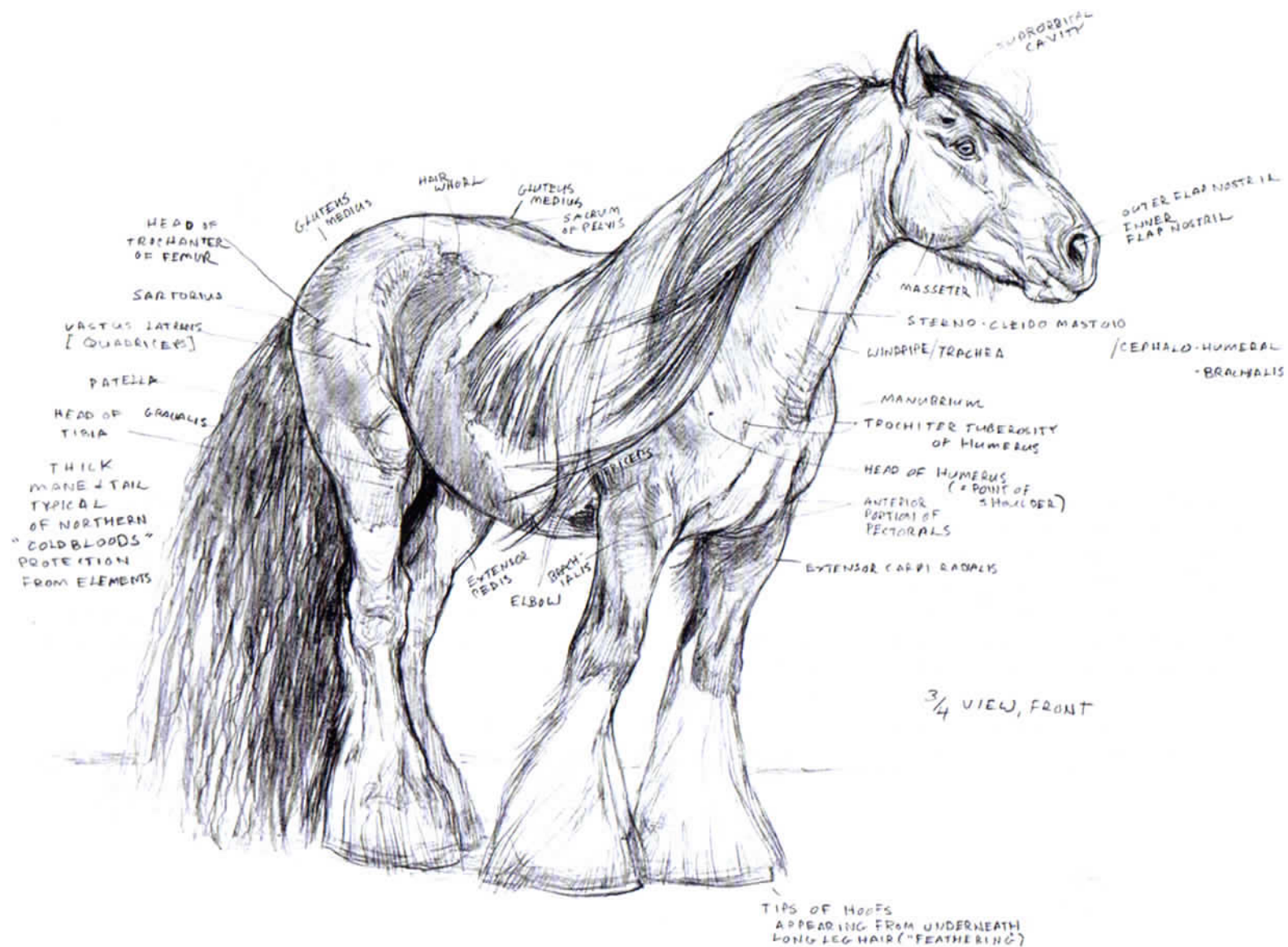
ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



DUNCAN - PHOENIX

DUNCAN THE PUG-O-PUS

ANIMALS REAL AND IMAGINED | TERRY WHITLATCH



SKETCHBOOKS AND DEMOS

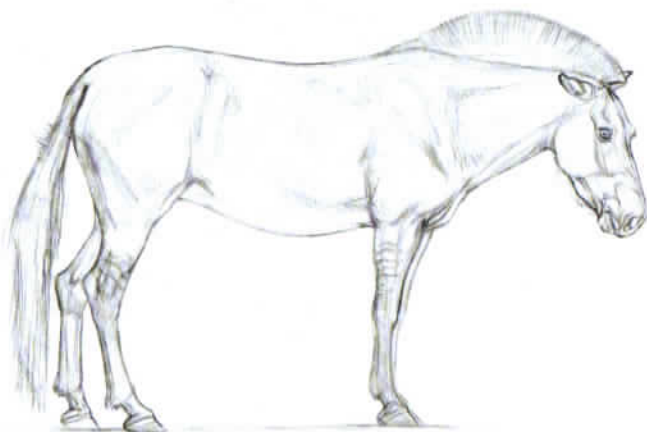
CHAPTER THREE

It takes dedication and constant practice to be a competent animal artist and creature designer. Like everything else, it must be practiced, struggled through, and thought about every day. Just as Mozart still had to practice his harpsichord and piano daily, I draw and practice animal anatomy each day as well.

A combination of live animals, museum specimens, television programs, and vari-

ous photo references all fall into the mix when observing and sketching animals. This chapter is a selection of studies and demos of animals and creatures for both personal use and academic classes at the university where I teach. In most cases, using the references cited above, I drew the animals from the bones and muscles up. I then added the surface anatomy, using a sequence of tracing paper layers. I made

copious notes as I went along, pointing out pertinent landmarks of anatomy and species idiosyncrasies, mixed with humor and story germs. It is my hope that you find these helpful, and I am always producing more! There are so many wondrous animals to draw and creatures to be invented...



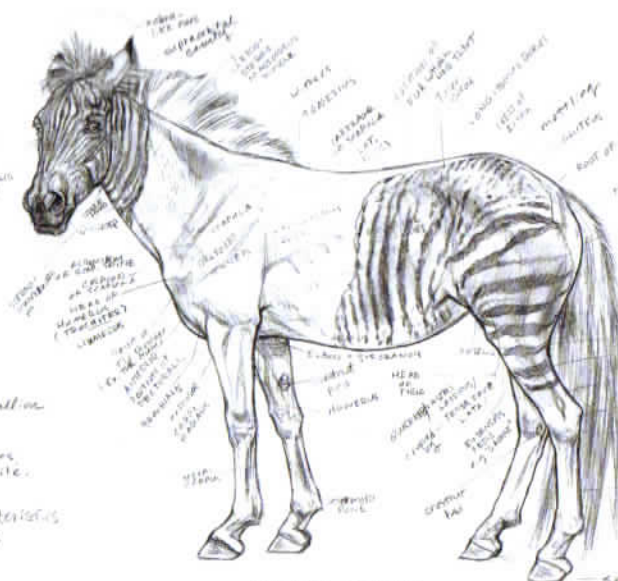
ALL
HORSE
PROPORTIONS
AS
A HORSE
BUT
HORSE
TAIL

DEMO OF ZORSE

Hybrid between
Pony horse + Zebra Stallion

Like mules + hinnies
the zorse is infertile.

Has characteristics
of both parents



COMPARE STRIPING
PATTERN + mottling +
spritting pattern with
that of the trotting Mustang
Sheet - note the primitive coloration -
The spots + mottles actually follow the
pattern of zebra markings + covered
these a good in domestic "spotted" breeds
such as leopard appaloosas + other appaloosas.

Zebule = Zorse
Zenkey = female hokoy
+ male zebra

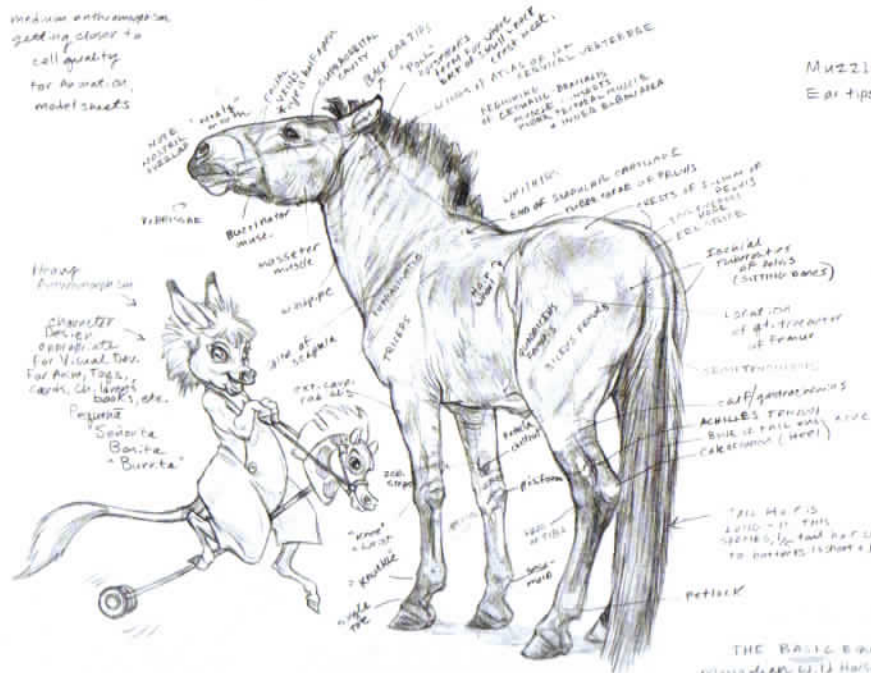


Marvel the
Mongolian
wild horse



center stage
breakdown
DREAMWORKS
STYLE

medium anthropomorphism
giving closer to a
cell quality
for animation
model sheets



Muzzle is dark
Ear tips are black



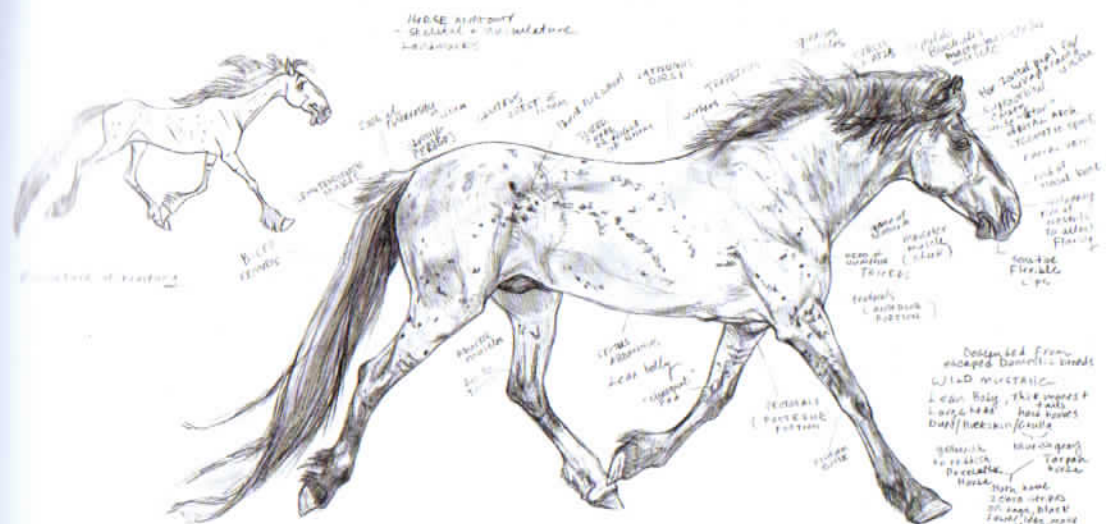
Mane Horse
Equus caballus

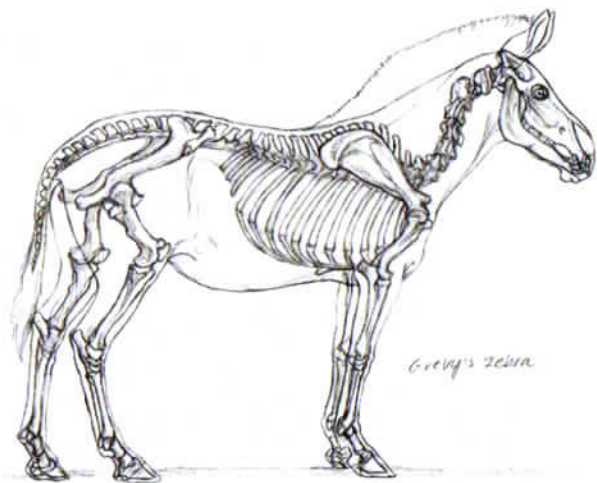


Spots, dots,
or stripes
(yep!)
so very cool,
makes a very
stylish little
Zebule!

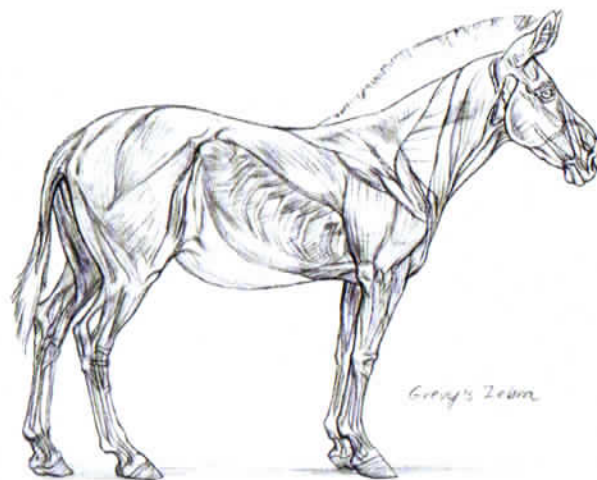
Mane,
the
Mane
Horse



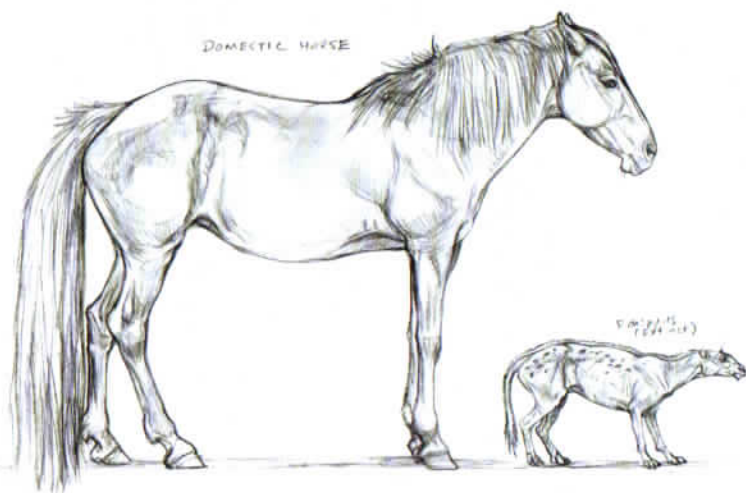




Grevy's Zebra

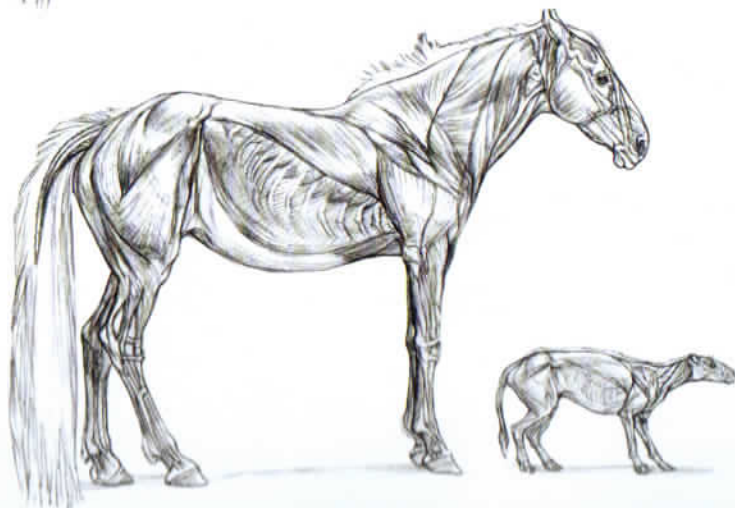
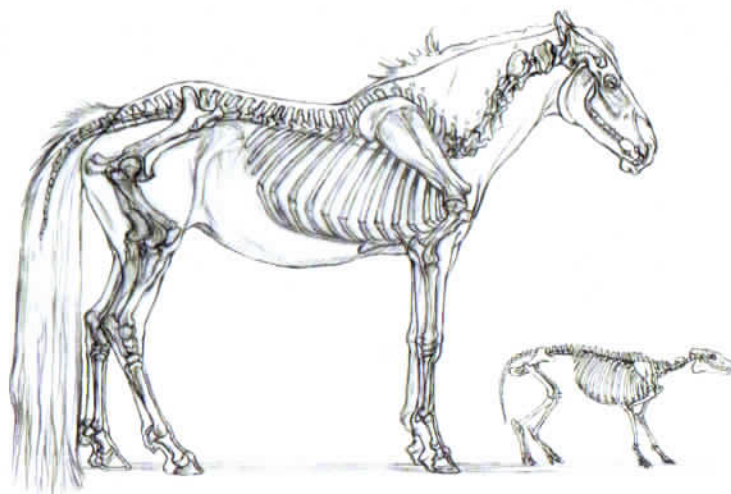


Grevy's Zebra



DOMESTIC HORSE

50% / 15
184-187



Grevy's Zebra



... First comes LOVE,
then comes Little
Mulle
from the Baby
Carragee!

Mulle
the
Mule-cornette



UBERT
THE
UGLY
MULE-CORN

Fawn
"CUID"



The Result -
Realistic Muley-corn - "Julie-corn"



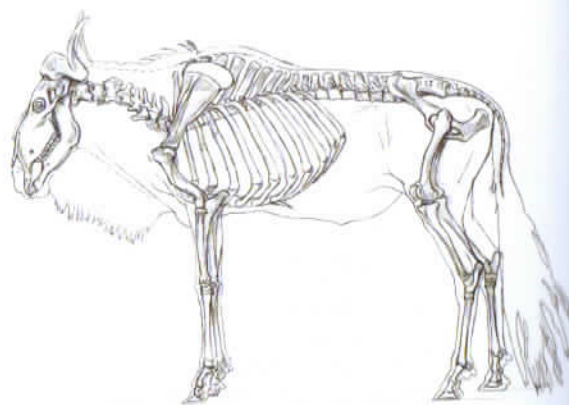
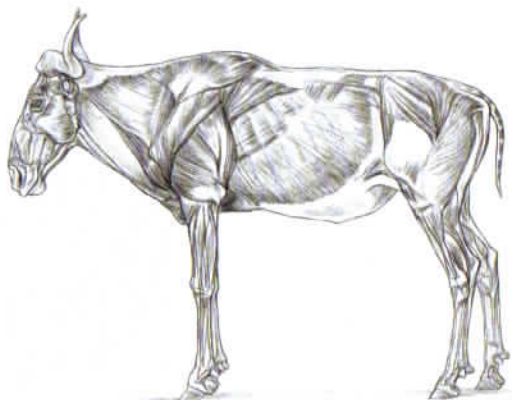
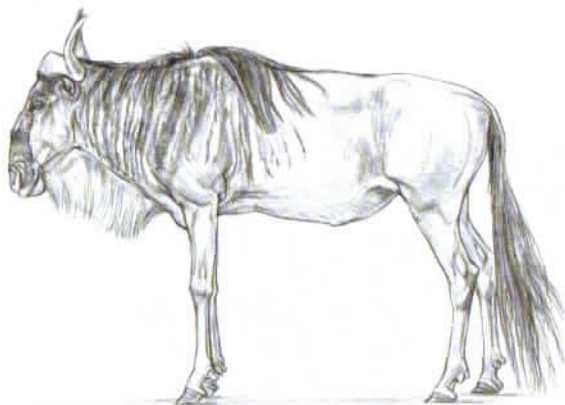
2D
character
Design



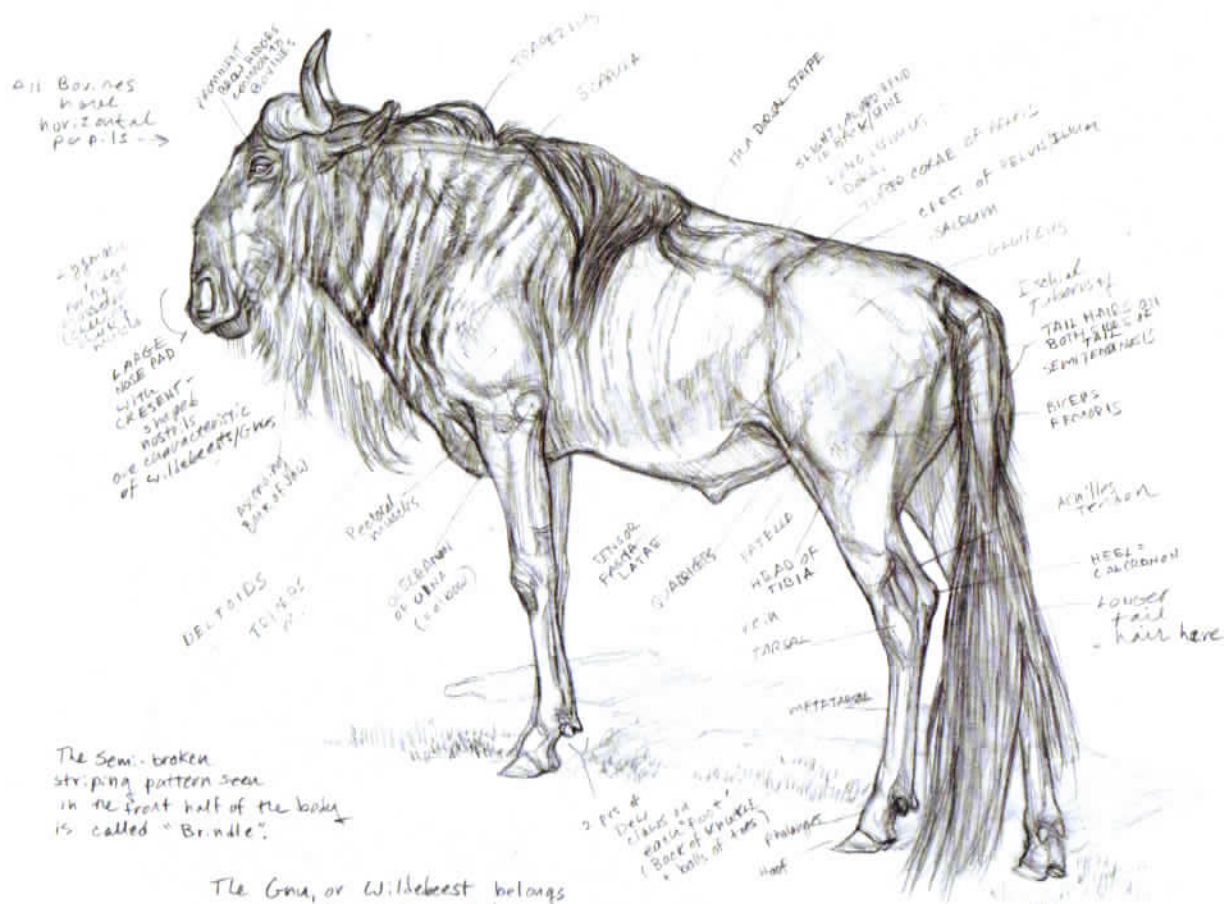
Demo - Unicorn
Variations
CREATURE DESIGN
FOR FILM



3-D CREATURE
DEVELOPMENT



Gen. Wildebeest - Brindbill
Connochaetes taurinus
Brindbill Wildebeest, later



The Semi-brindbill striping pattern seen in the front half of the body is called "Brindbill".

The Gnu, or Wildebeest belongs to a group of antelope called the Micostragulids ("Deer-Eared" antelopes). It includes not only the Black or White-tail Gnu but also the strange-looking topi, plesbokos, bantebokos, and hartebests - all characterized by an elongate muzzle, prominent nose patch, especially in the Gnu, a downward sloping spine, and thin legs.

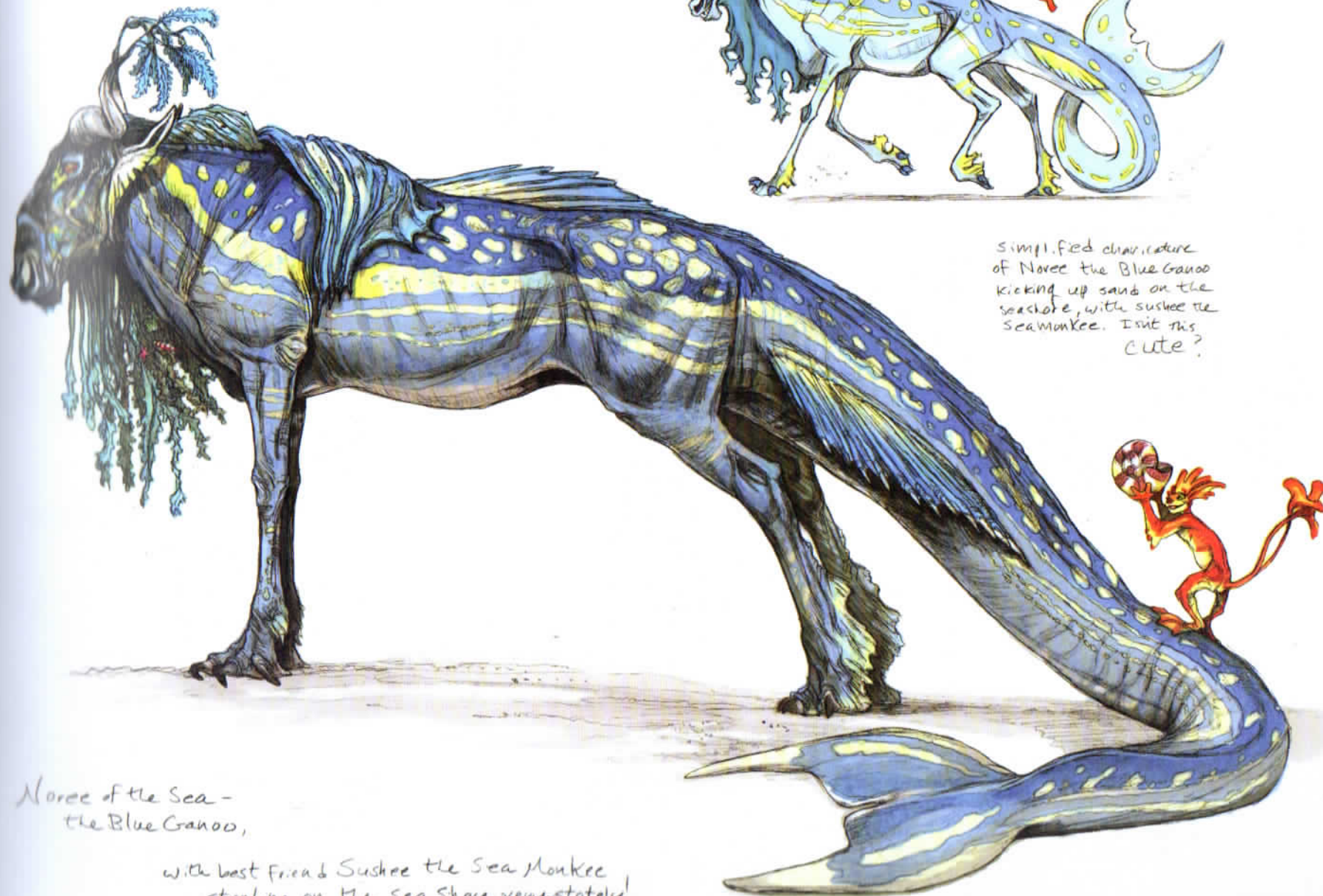
Bovine Demo



What's Gnu at the Zoo?

Eastern White-brindbill Gnu
ANATOMICAL ANALYSIS + FURTHER CHARACTER DEVELOPMENT

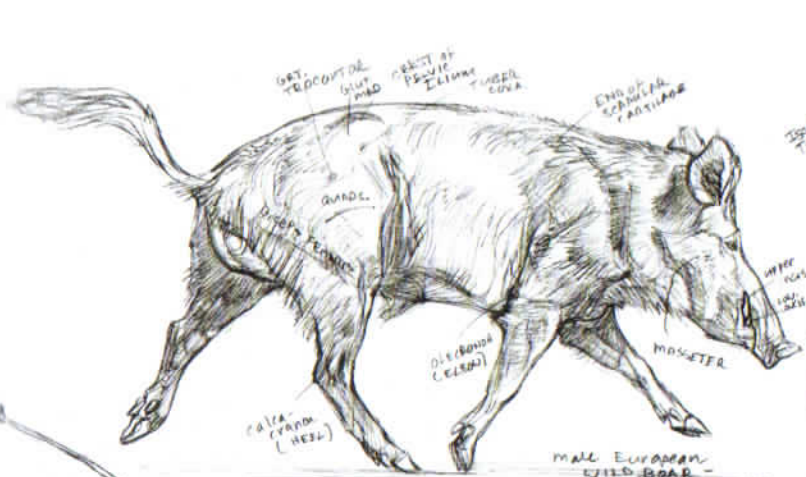
* *Connochaetes taurinus*
albojubatus
Gnu bull-like white brand



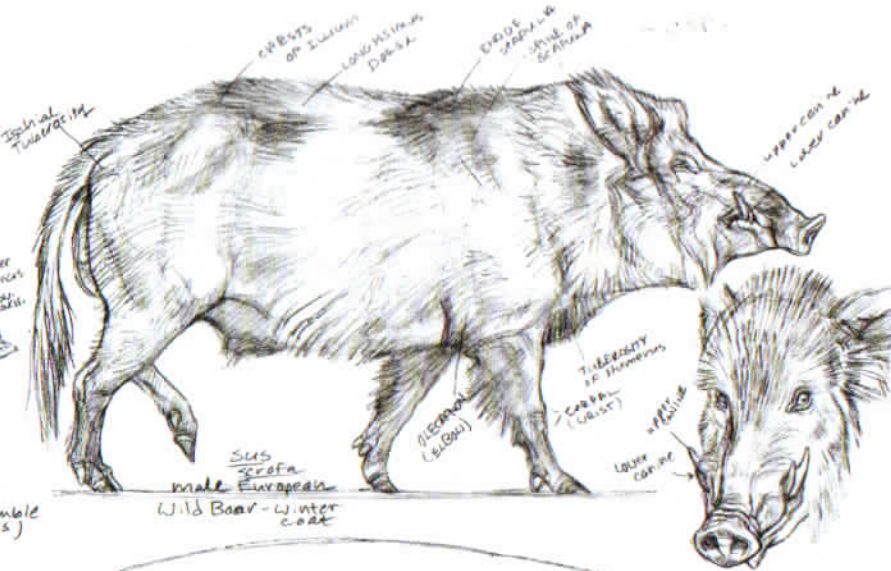
Simplified character
of Noree the Blue Granoo
kicking up sand on the
seashore, with sushee the
Sea Monkee. Isn't this
cute?

Noree of the Sea -
the Blue Granoo,

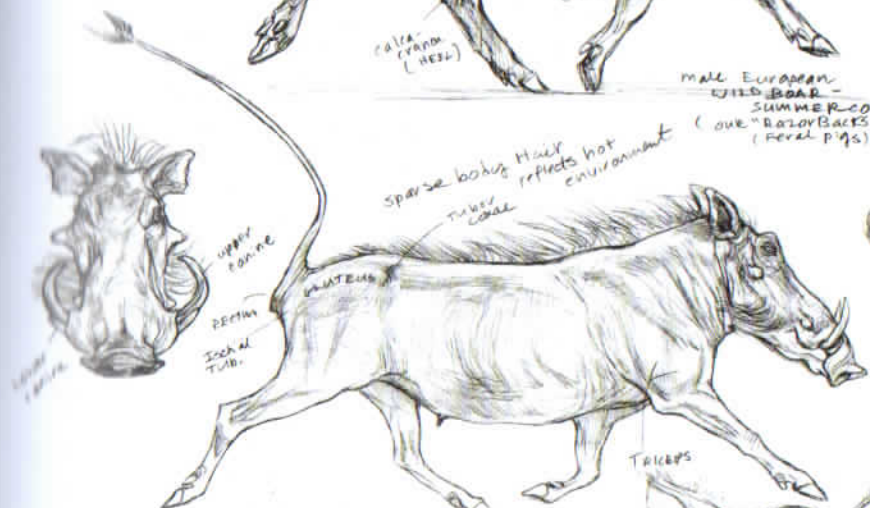
with best friend Sushee the Sea Monkee
standing on the seashore very stately!



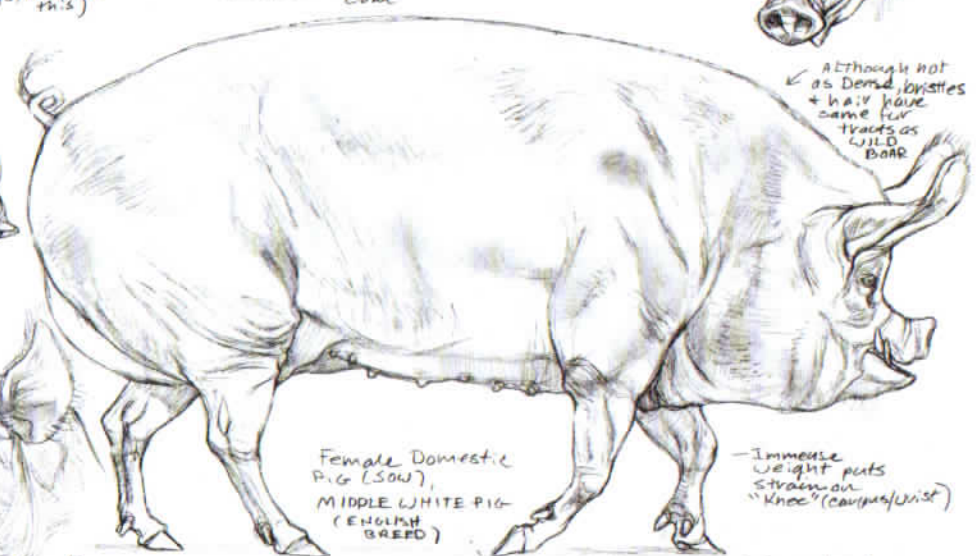
MALE EUROPEAN WILD BOAR - SUMMER COAT (OUR "RAZORBACKS" (FERAL PGS) RESEMBLE THIS)



SUS SCAPA MALE EUROPEAN WILD BOAR - WINTER COAT



Male Warthog trotting



FEMALE DOMESTIC PIG (SOW) MIDDLE WHITE PIG (ENGLISH BREED)

Immense weight puts strain on "knee" (carpus/wrist)

SUINE ANALYSIS - surface anatomy for Boar character development

most mass produced commercial pork breeds have both sets of canines cut

HEDGEHOG - [EUROPEAN] THE ONE & ONLY KING
STEP TWO - SURFACE ANALYSIS OF THE TRAIT PORCUPHERY



SURFACE ANALYSIS: THE HOG'S HEAD AND NECK... (text continues)

Dinohyus sp.

GIANT PIGLIKE ARTIODACTYL 10.5 FT LONG
FAMILY ENTELODONTIDAE

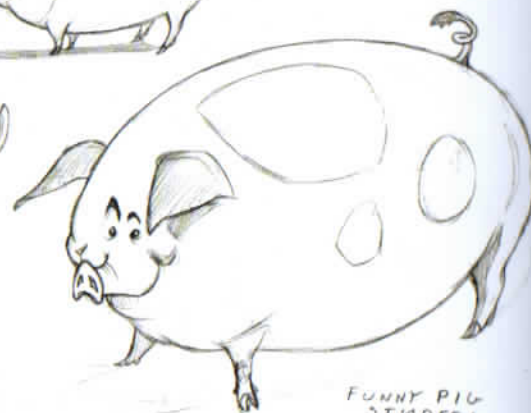
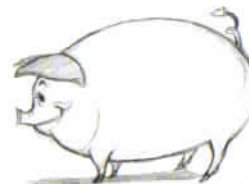
LOWER MIOCENE
N. AMERICA

SUPERFICIAL
MUSCULATURE

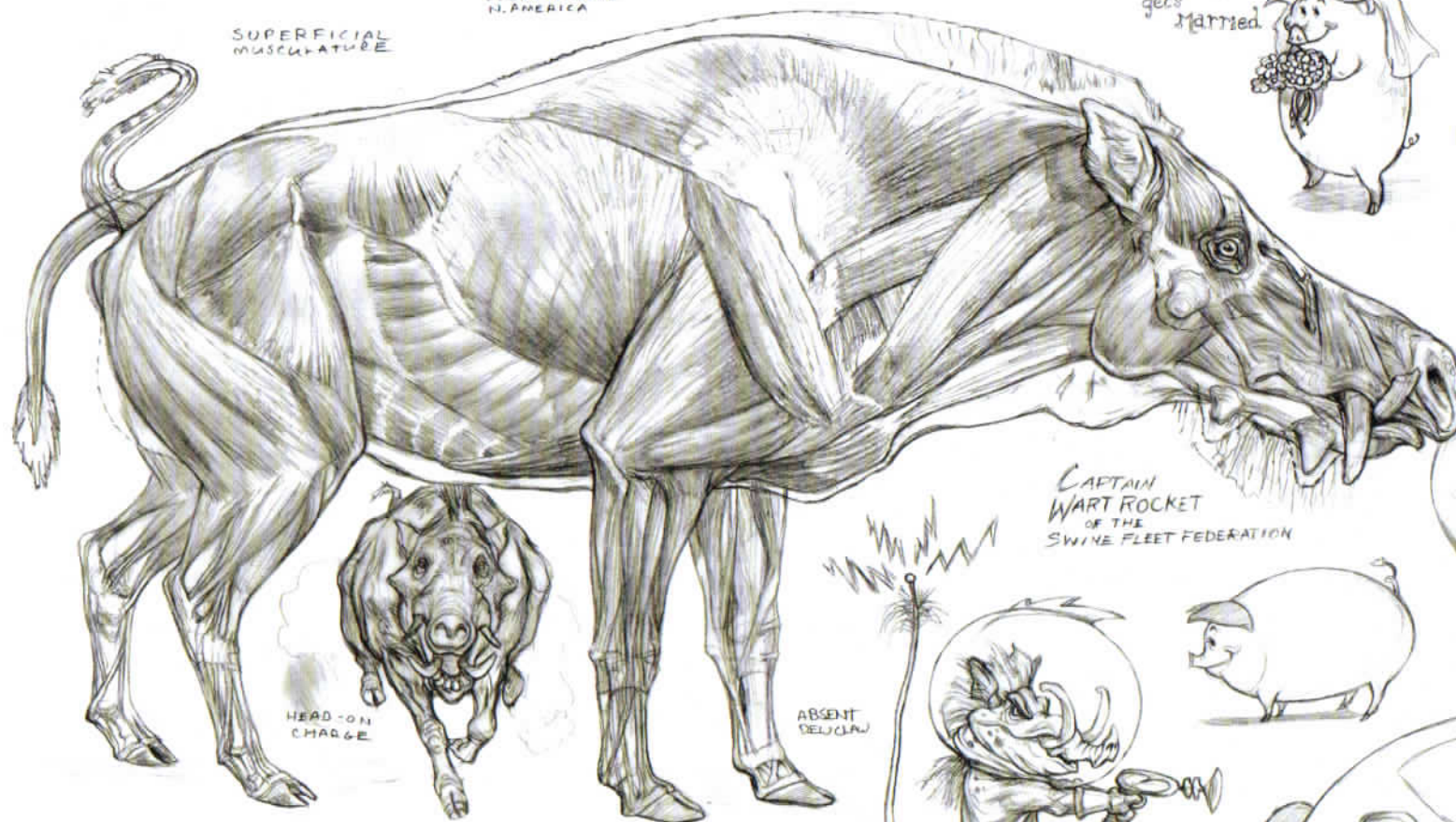
Piggie Scoey
gets married



CAPTAIN
WART ROCKET
OF THE
SWINE FLEET FEDERATION



FUNNY PIG
STUDIES



HEAD-ON
CHARGE

ABSENT
DEUCAW



CHARACTURE

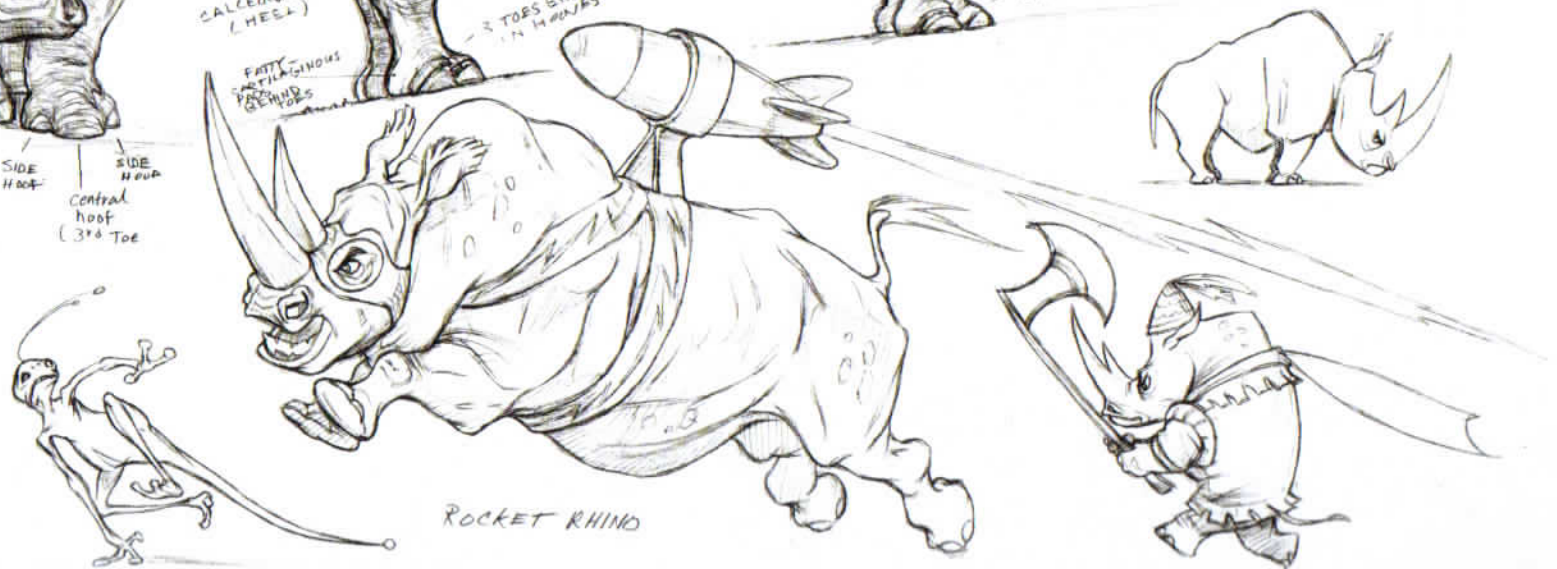
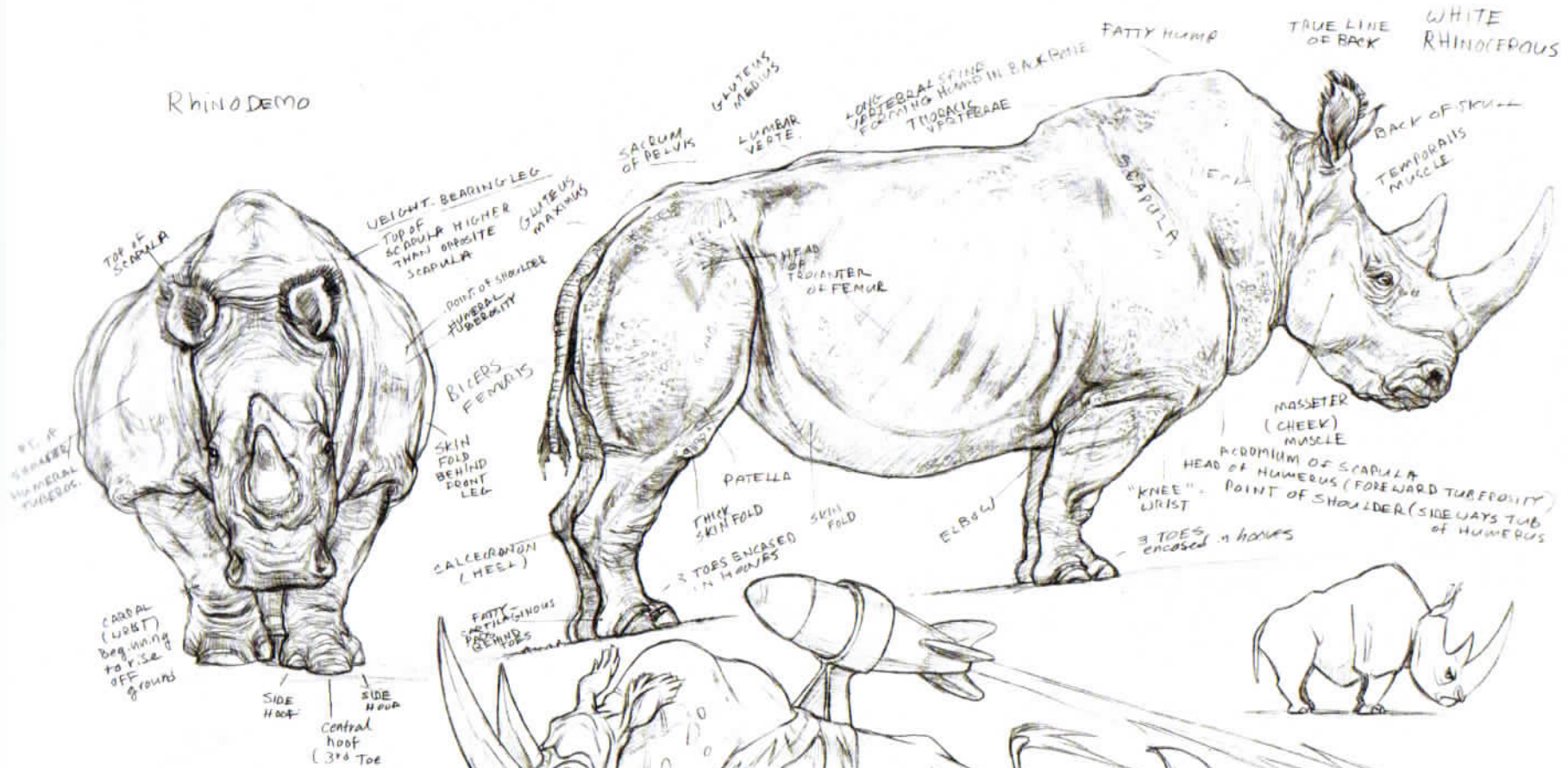


CAVE
DABBIT

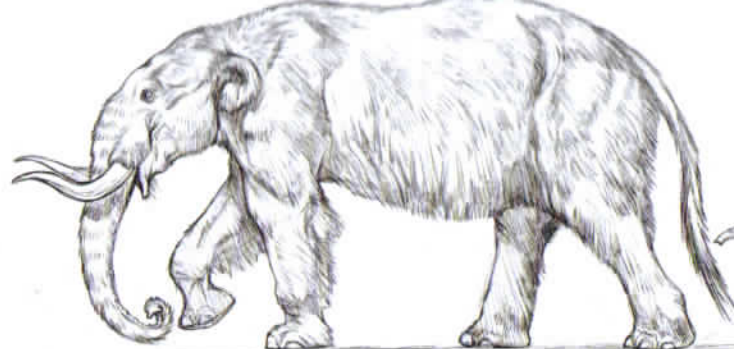


RHINO DEMO

WHITE RHINOCEROS



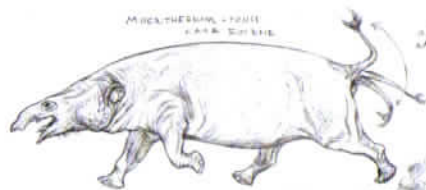
STYLIZED
MAMMOTH
MAMMOTH



MAMMUS AMERICANUS - MAMMOTH



MAMMUS AMERICANUS - MAMMOTH



MAMMOTH - MAMMOTH

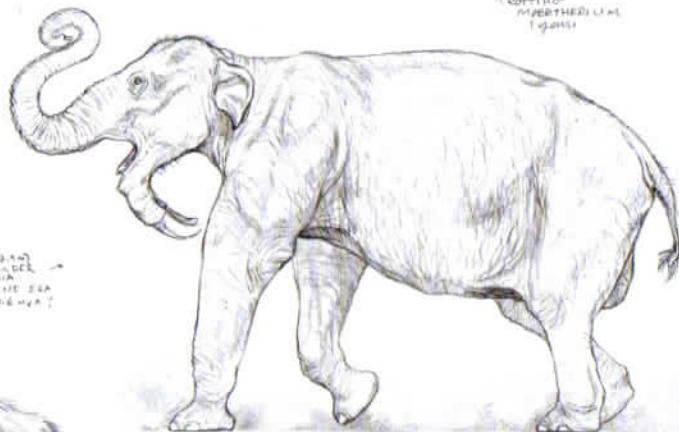


MAMMOTH - MAMMOTH



MAMMOTH - MAMMOTH

PREHISTORIC
MAMMOTH - MAMMOTH



PREHISTORIC
MAMMOTH - MAMMOTH



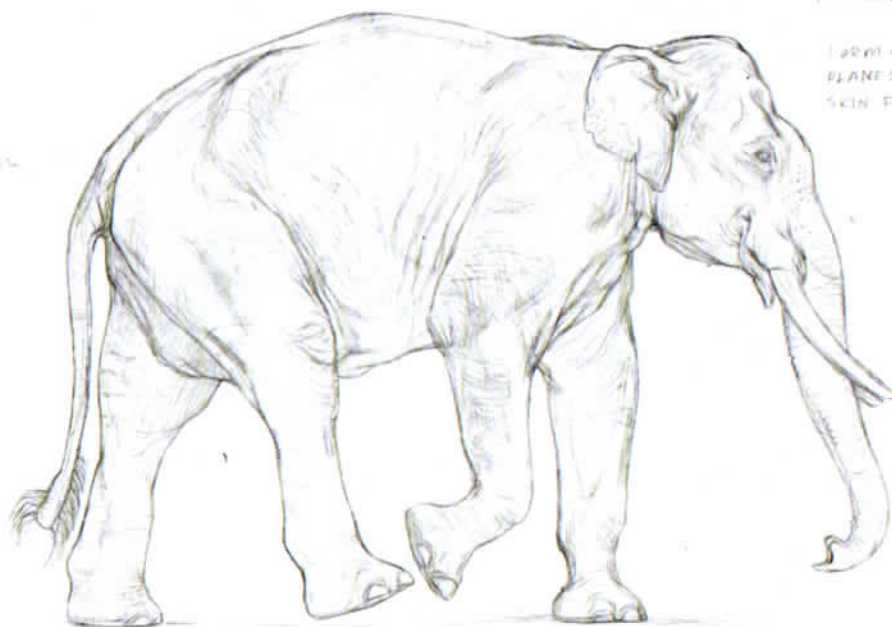
PREHISTORIC
MAMMOTH - MAMMOTH



PREHISTORIC
MAMMOTH - MAMMOTH



PAHA
PACHARA

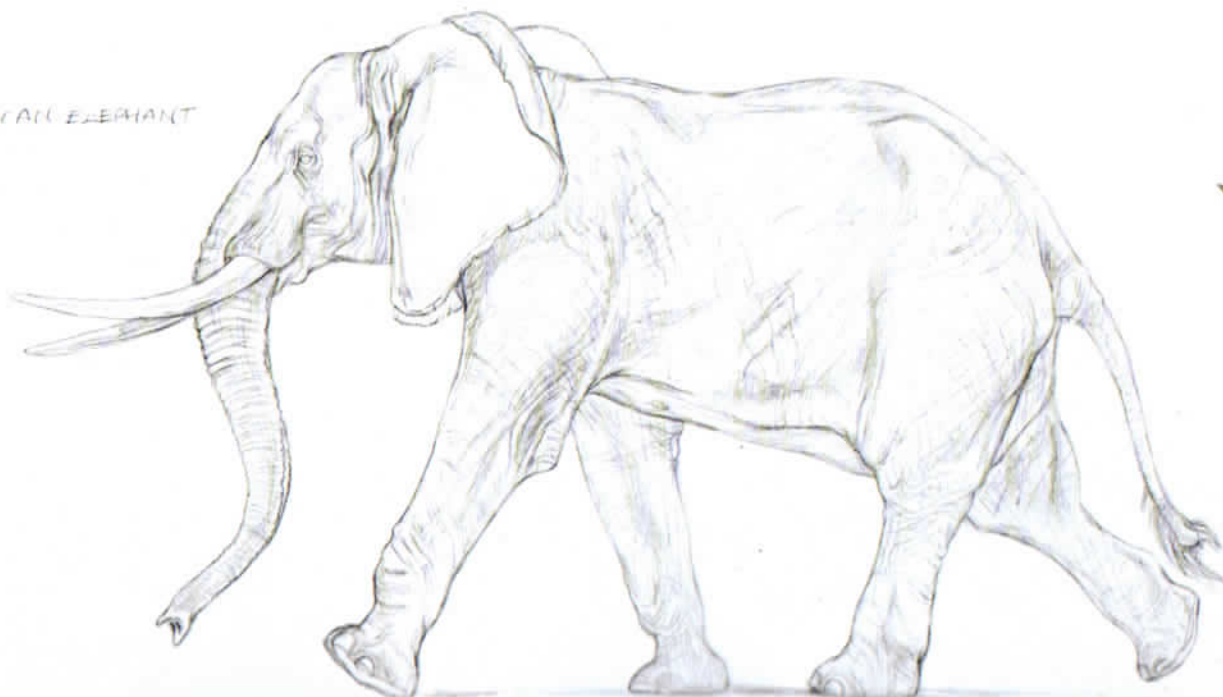


ASIAN ELEPHANT

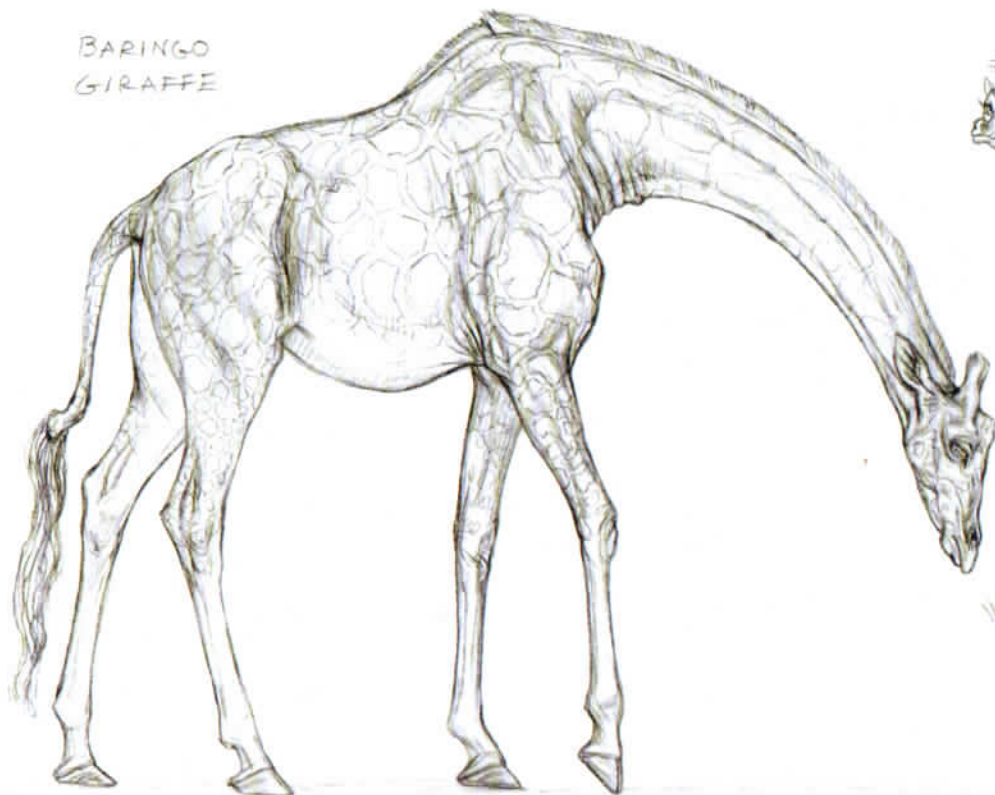
FORM CLOTHES THE
PLANES OF ANIMAL
SKIN FIND ONE THING



AFRICAN ELEPHANT



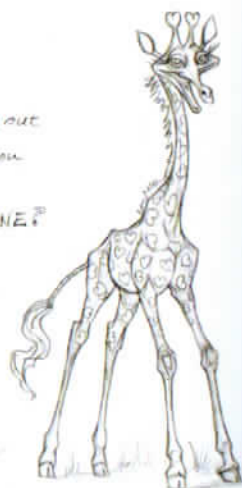
BARINGO
GIRAFFE



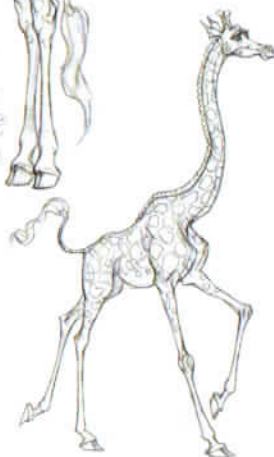
Gigi[®]
THE
GIRAFFE
BABY[®]



I'm Sticking out
my Neck,
But Will you
be my
VALENTINE?

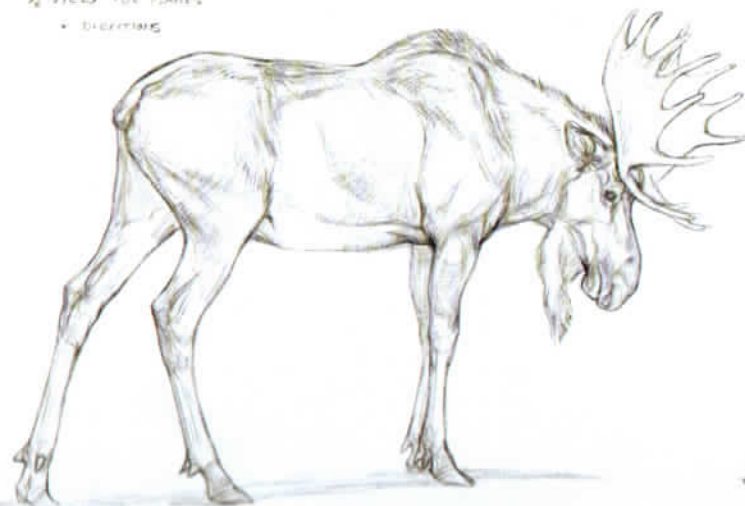


JAPANESE
THE
JULY
GIRAFFE



MOOSE

SKETCHES
MOOSE PLAINS & MOSES
1/2 VIEW THE PLAINS
* DICKENS



MOOSE
JOOSE



"It's Really
COOL"
- Moose
Mooseberry



MOOSELAND
THE
MOOSE

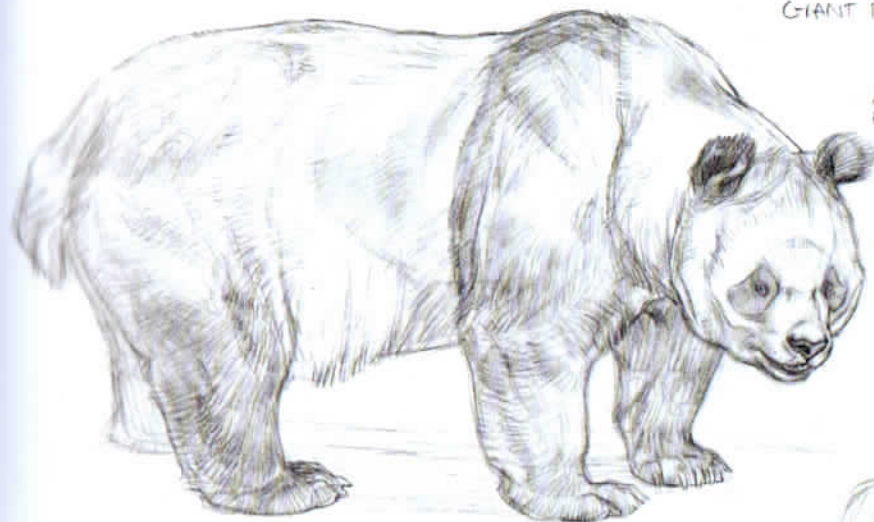


TWIGGY
MOOSE



10 GUY LEONARD

GIANT PANDA



ANATOMICAL PLANES
FUR BLOCKS + DIRECTIONS
COLOR/PATTERN
DESIGNATION

MORE DETAIL
FUR DEFINITION
PATTERN WORKING
W/ ANATOMY

CHARACTER
DEVELOPMENT

Psychotic
Panda
w/ pineapple

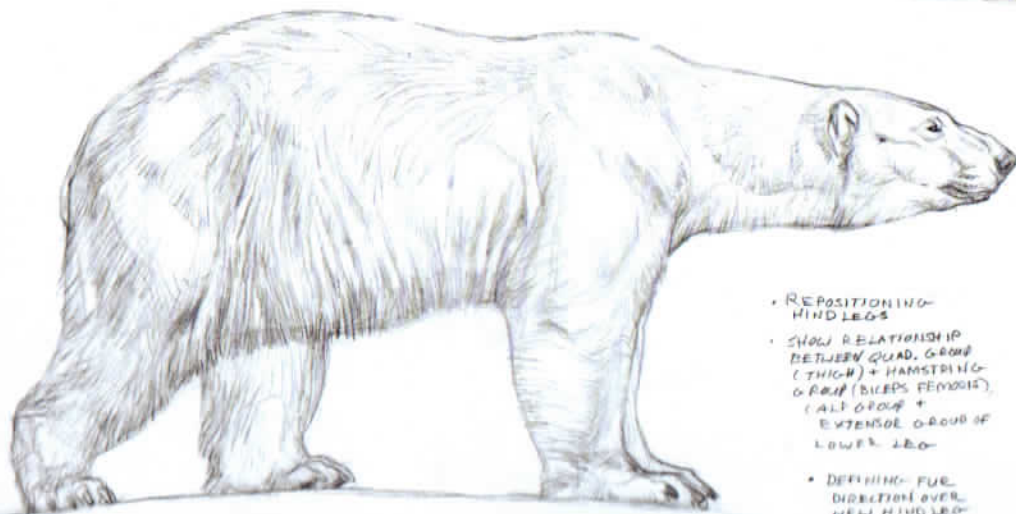


Pom-Pom
PANDA



PETITE
PANDA

BOLAR BEAR



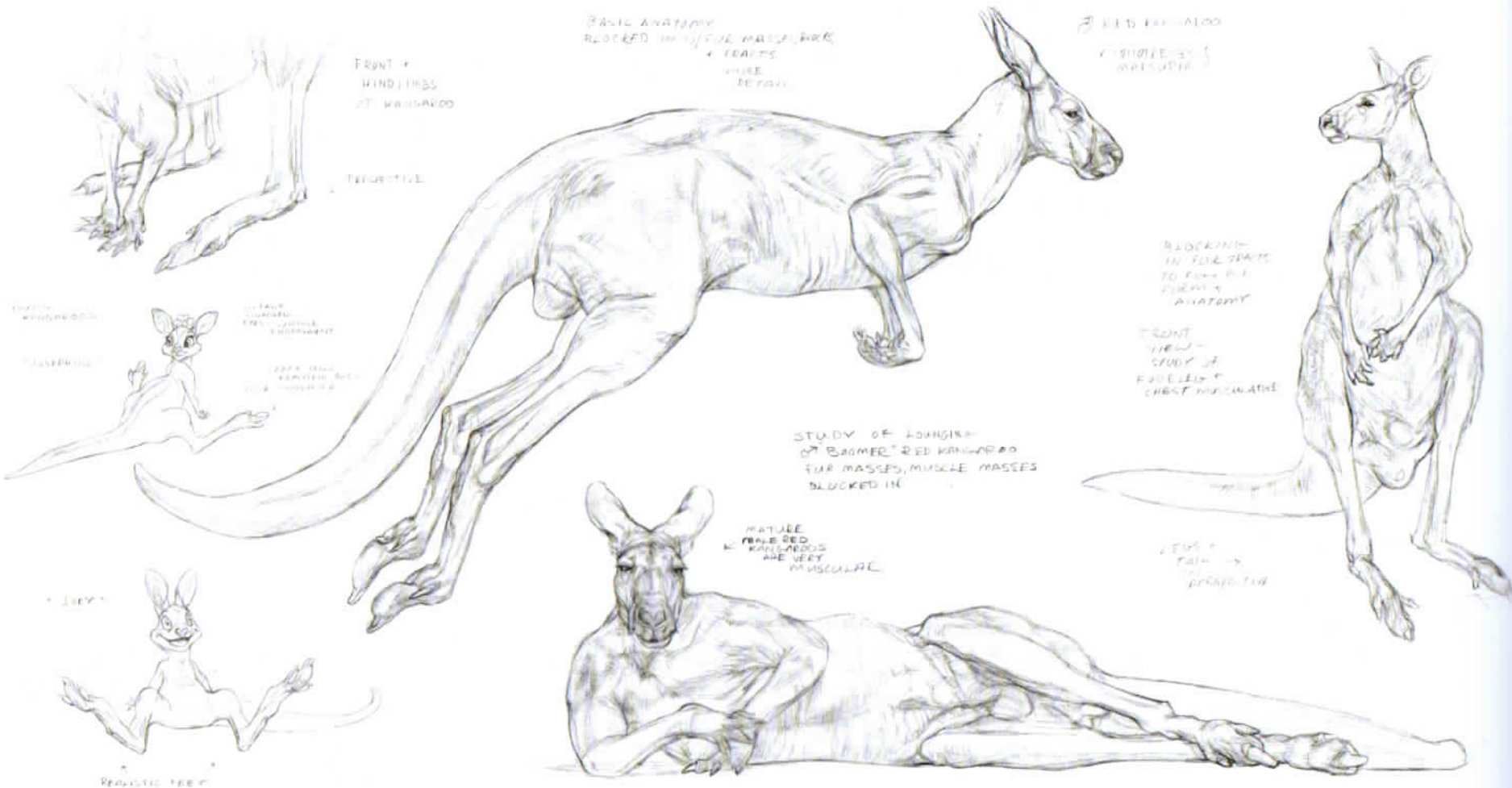
- REPOSITIONING
HIND LEGS
- SHOW RELATIONSHIP
BETWEEN QUAD, GROUP
(THIGH) + HAMSTRING
GROUP (BICEPS FEMORIS)
(ALT GROUP +
EXTENSOR GROUP OF
LOWER LEG)

- DEFINING FUR
DIRECTION OVER
NEW HIND LEG
POSITIONS

SOLAR
BEAR

FAIRLY
REALISTIC

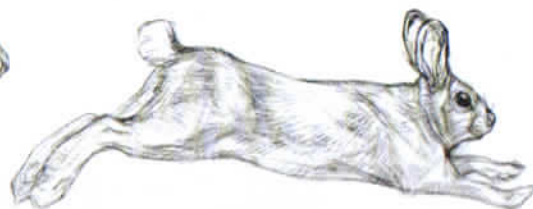




BLACK-TAILED
JACK-RABBIT/HARE
&
COTTON TAIL
RABBIT



INDICATING
ANATOMICAL PLANES &
STRUCTURES -
SKELETAL &
MUSCULAR,
AND
FUR BLOCK,
FOR TAIL
DIRECTION



COTTON TAIL
RABBIT
RABBIT

"COTTON TAIL"
TAIL -
BEACHBALL
BUNNY"
BASED ON
COTTON TAIL
RABBIT



"FLADJACK"
RABBIT"
BASED ON
JACK
RABBIT



BEAVER

REPRESENTATION FOR
BEAVER DIRECTIONS OVER
THE ANATOMICAL FORMS
A BUNCH DETAIL



RUCY
BEAVER BREAKFAST
BEND - I'll GIVE YOU
THE BULL TO KEEP
RUCY!



JUST
FAVOR
BRAVE



SMALL
CHARACTER

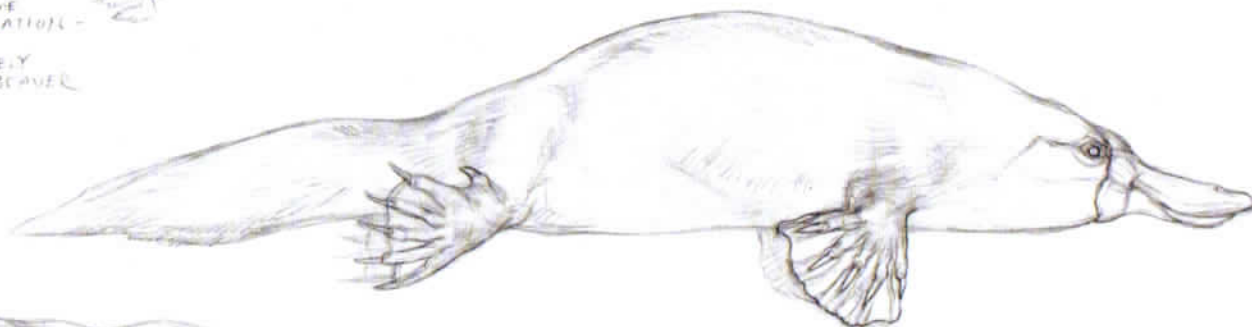


EXTREME
STYLIZATION -

RADELY
A BEAVER

PLATYPUS

EXPRESSIVE HANDLING



PLATYPUS CHARACTER

CHINESE STYLE
PLATYPUS
MOSAIC
TELUKA

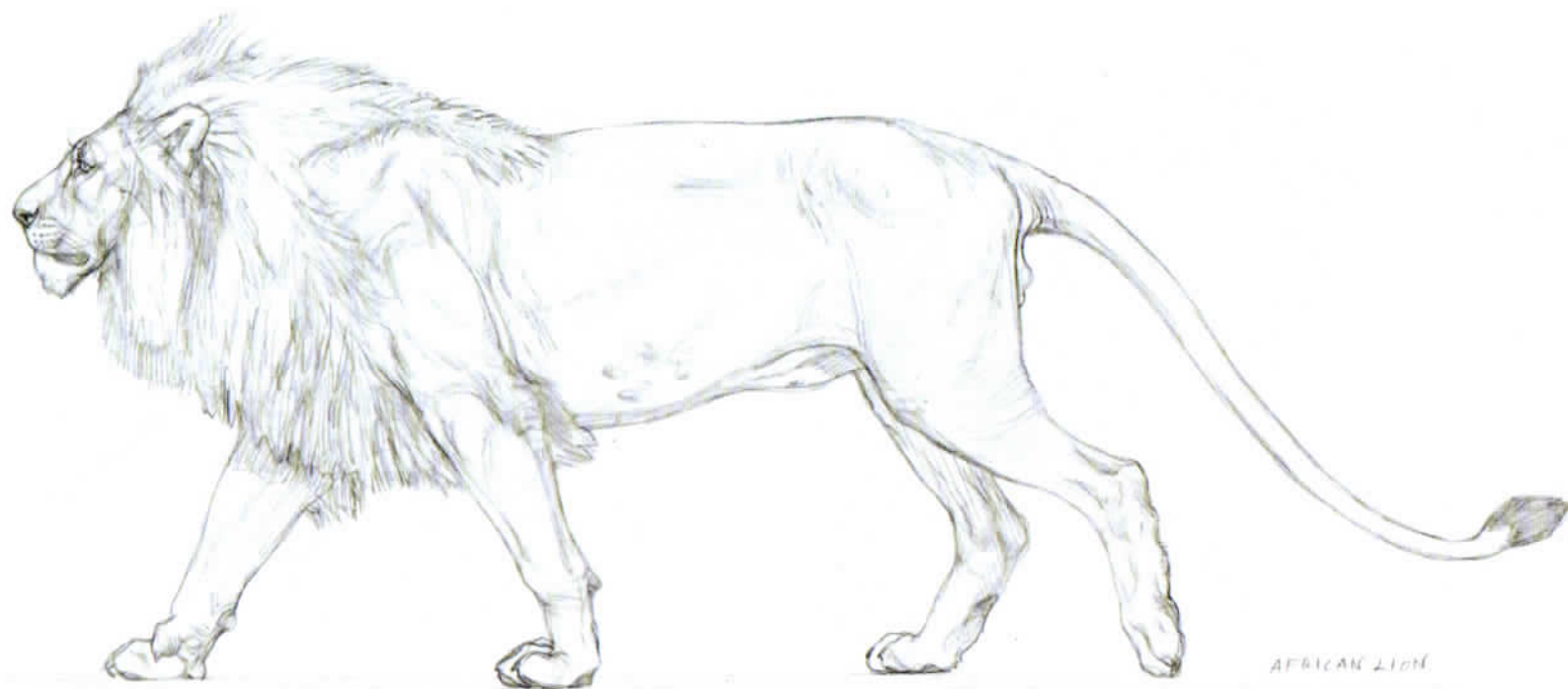


PHOTO

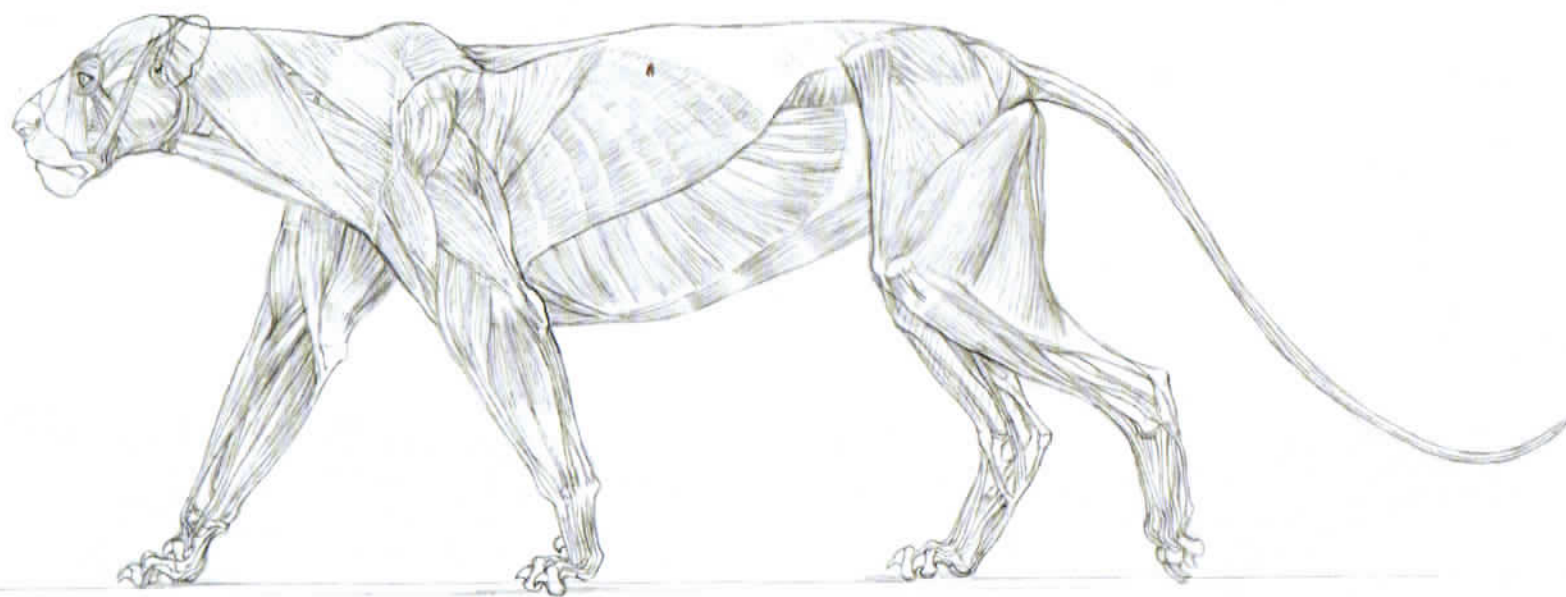


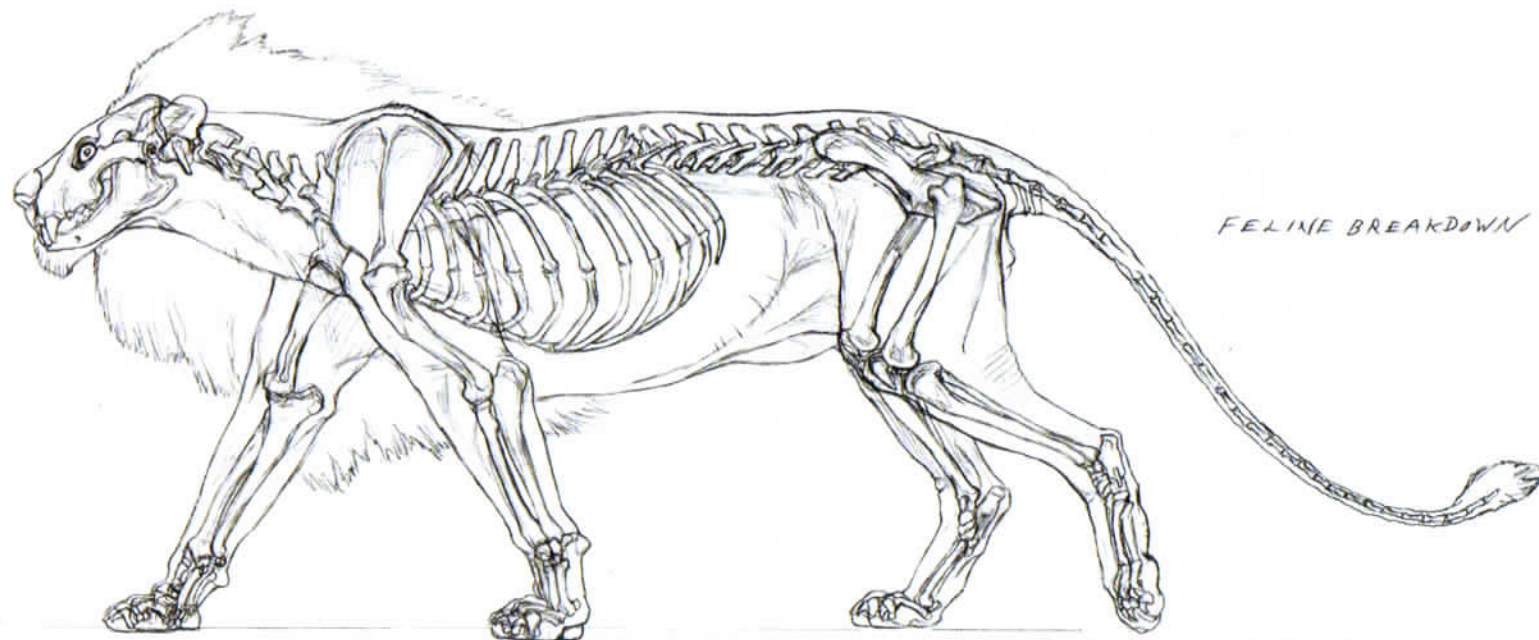
" FATTYPUS "





AFRICAN LION

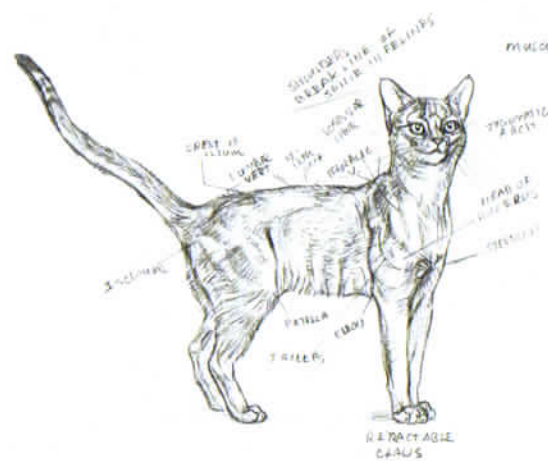




FELINE BREAKDOWN

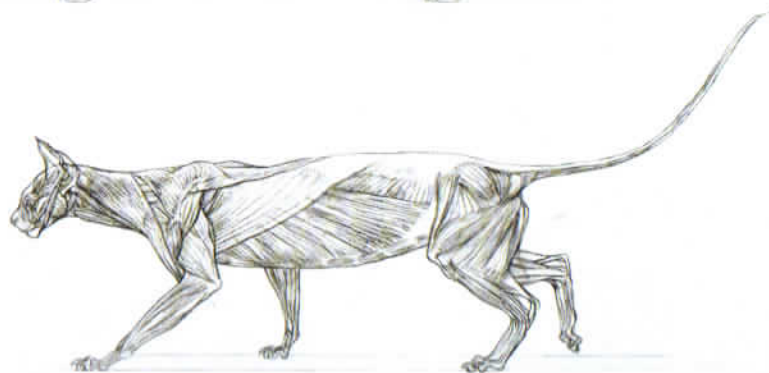


ABYSSINIAN DOMESTIC CAT



MUSCULOSKELETAL ANALYSIS
OF FELINES - CONTRASTS &
SIMILARITIES

Small Cat - FELIS

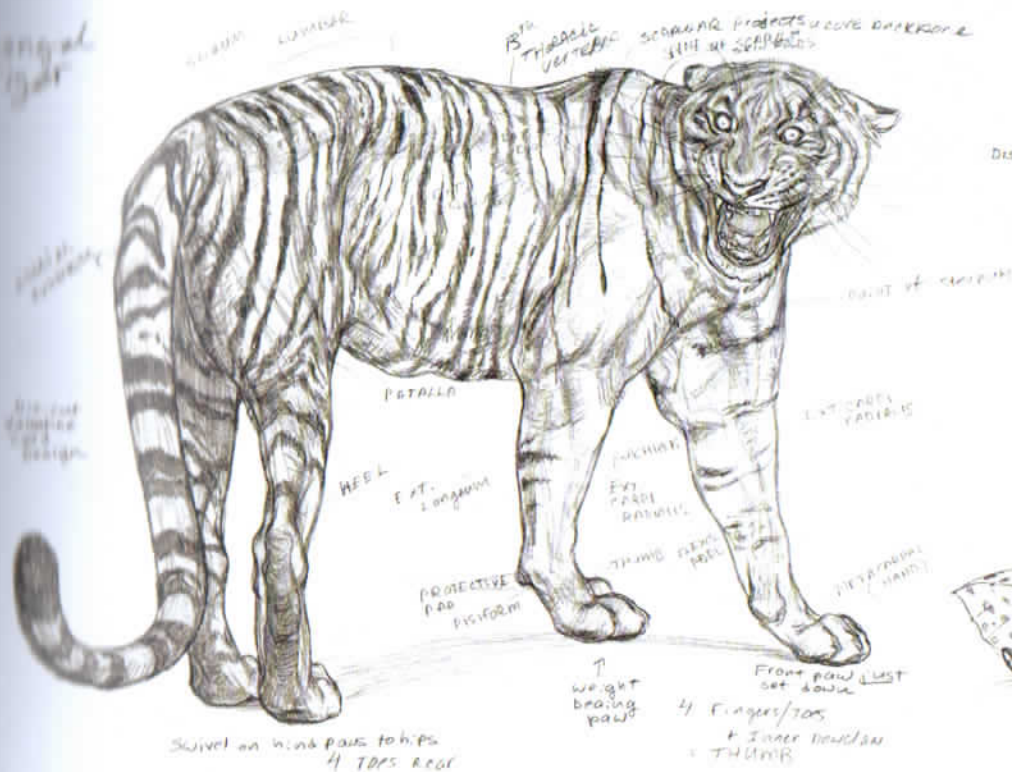


MUSCATINE DOMESTIC CAT
(ABYSSINIAN BREED)



SKELTON - DOMESTIC CAT
(ABYSSINIAN BREED)

Bengal Tiger



Swivel on hind paws to hips
4 TOPS REAR

DISNEY-STYLE



Die-cut
Valentine
Card
Design

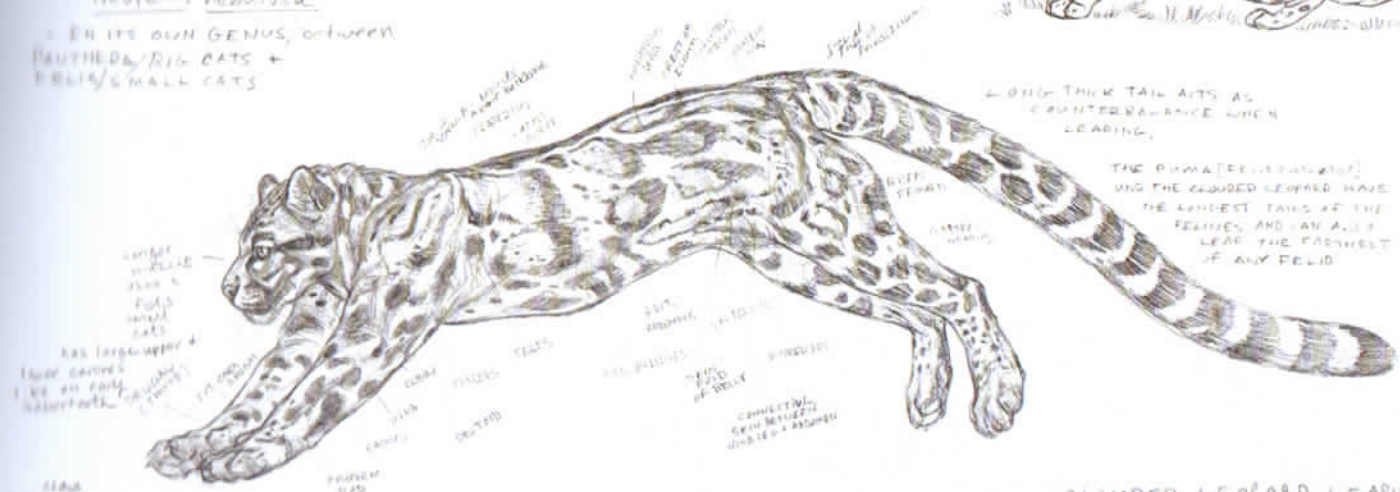


SIMPLE SHAPE



Neofelis nebulosa

IN ITS OWN GENUS, BETWEEN
PAUTHERS/Big CATS +
FELIDS/Small CATS

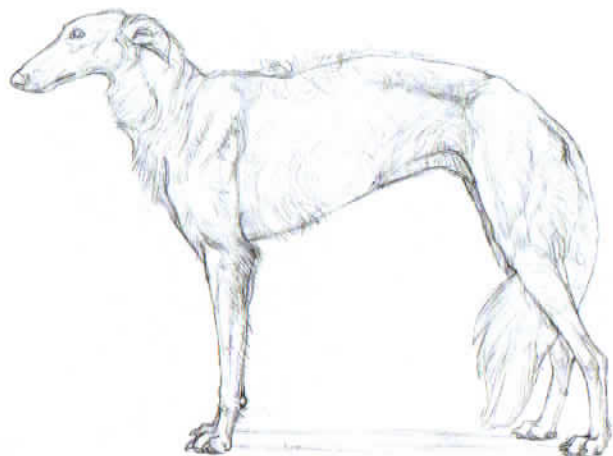


CLAUDINE

THE CLOUDED LEOPARD
AS 'NEOCAT',
SHE'S THE NEW CAT IN TOWN!

CLOUDED LEOPARD LEAPING

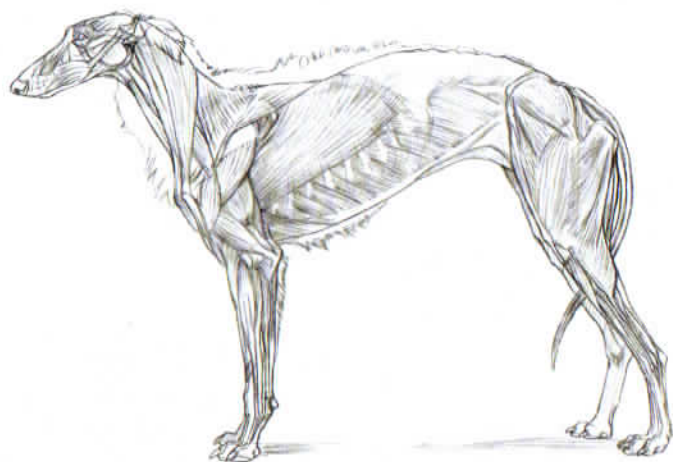
SURFACE ANATOMY: FURTRACTS + MARKINGS
MUSCULAR-SKELETAL ELEMENTS ARE VISIBLE



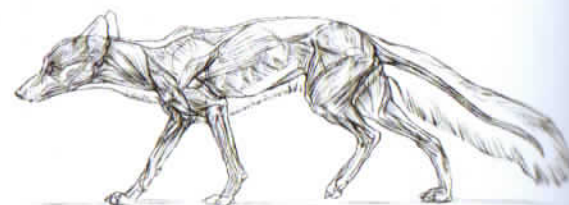
BORZOI



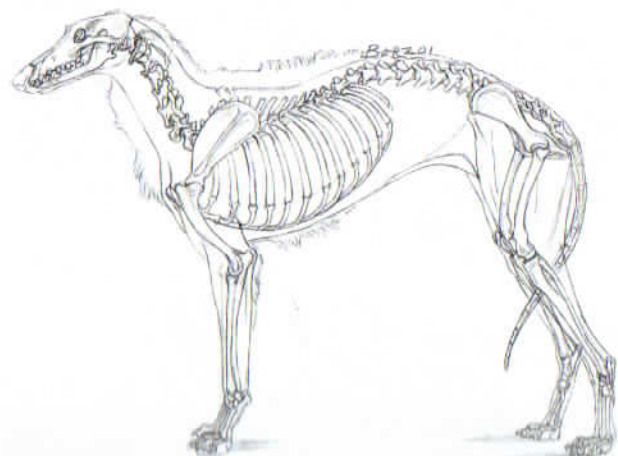
BOSTON BULL TERRIER



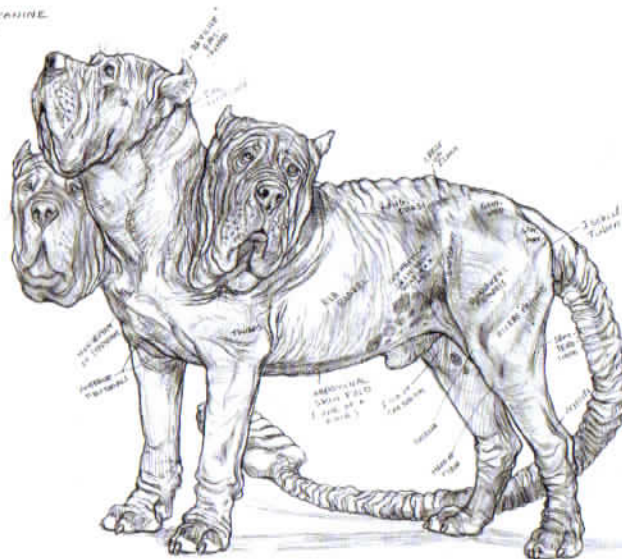
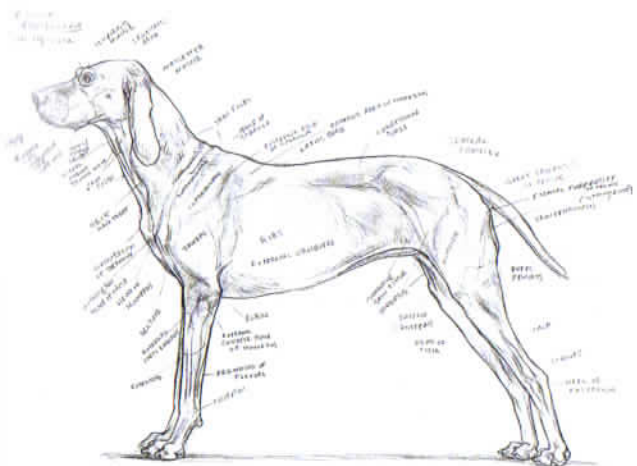
BOSTON BULL TERRIER



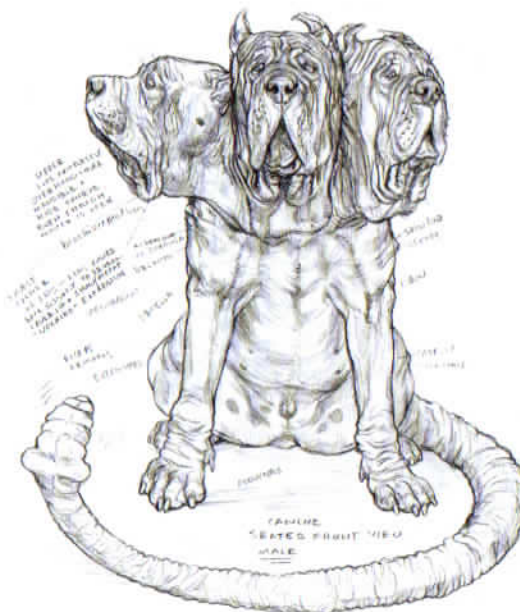
RED FOX



DEMO - DESIGNED CANINE
CREATURE



3/4 VIEW



COMICAL CEREBRUS IDEAS



VARIATIONS ON -
A THEME



STYLIZED
CEREBRUS



FANTASY CANINE
MARKER DEMO



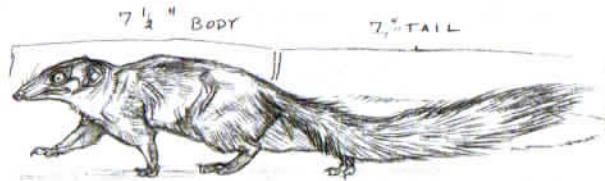
PRIMATES

PART 1 TREESHREWS,

HUMAN, PROSIMIANS & NEW WORLD MONKEYS
(Platyrrhini = "Flat broad nosed")



* HUMANS are catarrhini - "Downward NOSED NOSE"



7 1/2" BODY

7" TAIL

TREE SHREW
Tupaia spp.
INDIA, MALAYA

upright stance

PRIM-
PROMINESE
MUZZLE



BODY LENGTH 10"

Otolemur
garnetti



PROSIMIAN:
GREATER
BUSHBABY

SAVANNAH
- AFRICAN
BUSH

TAIL IS 15.7"
LONG TAIL FOR
AERIAL COUNTER-
BALANCE

COTTON TOP
TAMARIN
Saguinus
UP TO 14.5"
LONG NON PREHENSILE TAIL

BODY: 11"

SHORT
MUZZLE

SOUTH AMERICA -
AMAZON

CLAW-
LIKE FINGERS &
TOE-NAILS

PREHENSILE
TAIL -
FAMILY: CEBIDAE

NON-
PREHENSILE
TAIL IN
THIS CASE
LONG FOR
COUNTERBALANCE
WHEN LEAPING
THROUGH
BRANCHES

EXTREME
PROTRUSION
OF HAND &
FORELIMB

WOOLY
MONKEY -
NEW WORLD -
Leontideus
leontideus

DENSE FUR,
VERY EVEN

COAT
TO CHANGE

POSITION OF
SCAPULA

FRONT VIEW
PROSIMIAN
LEMON CATTA



NOTE
FUR
TRACTS
OF
UNDER-
SIDE

SEXUAL
DIMORPHISM

MADAGASCAR
PROSIMIAN - URIST
SCENT GLAND
ON NOSE
RING-TAILED
LEMUR
Lemur catta

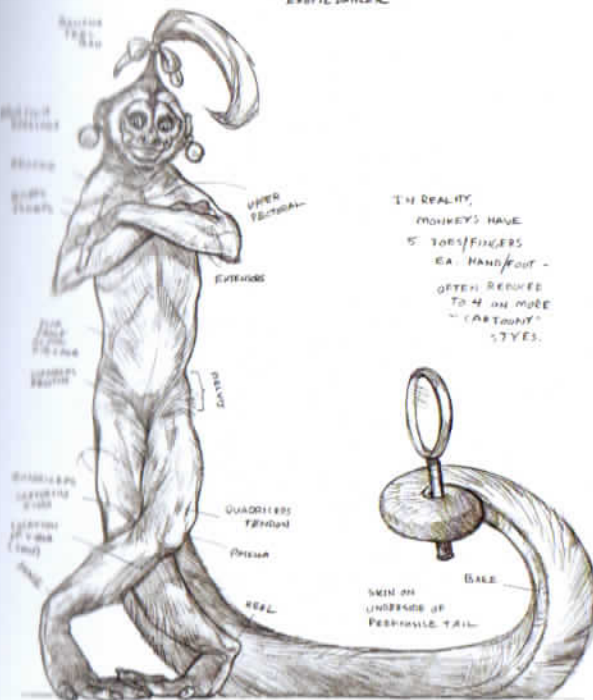
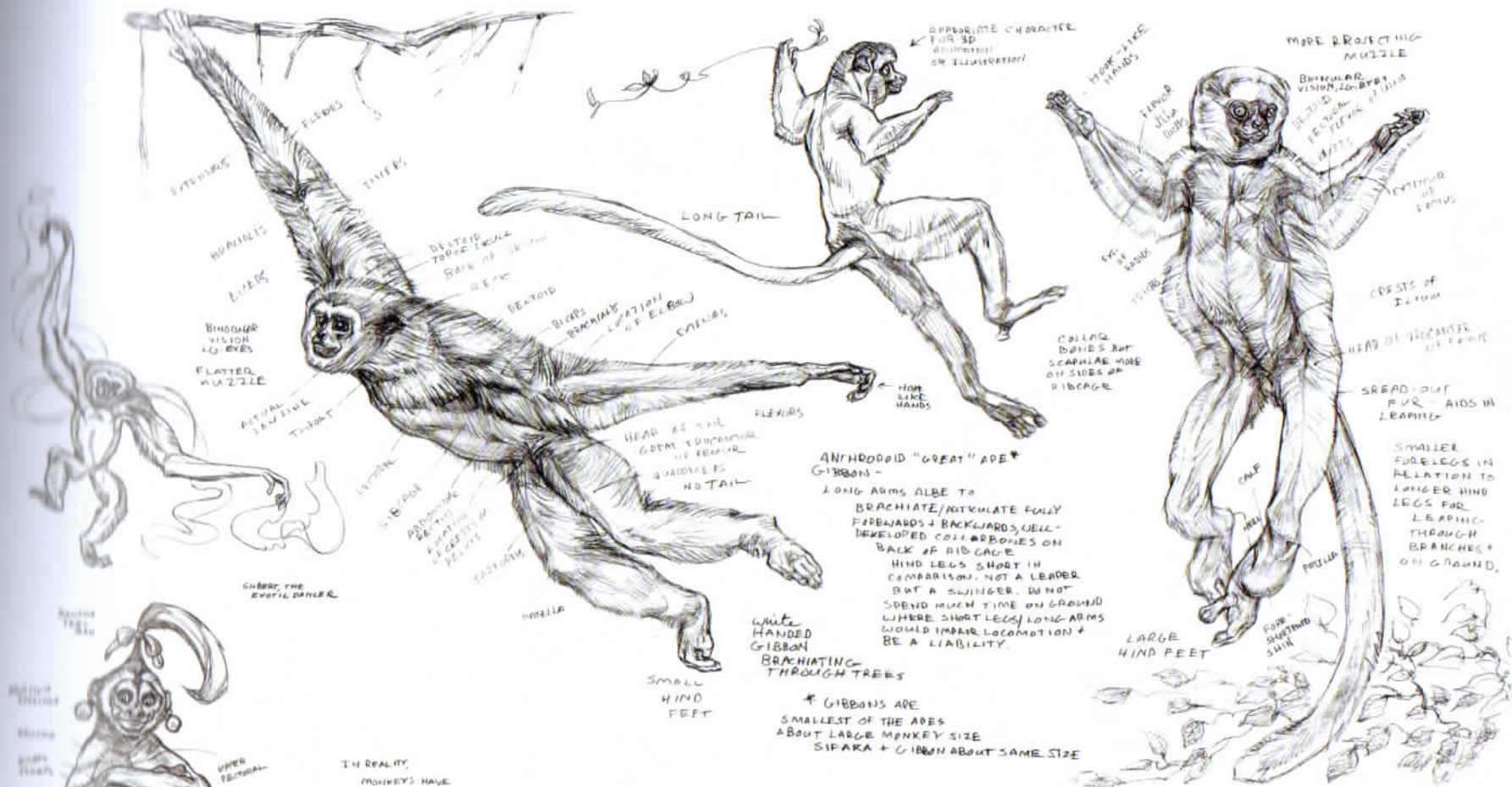
TAIL - 19" - 20"

14" - 17"

PREFERRED METHOD
OF LOCOMOTION STILL QUADRUPEDAL

NOTE FUR
BLACK & TRAIL BREAKS
FOLLOWING ACTION & ANATOMY
OF BODY - RING-TAILED LEMUR
Lemur catta

← THIS IS TYPICAL OF THE
PRIMATE
EXTENT THAT NON-HUMANOID (MAN) PRIMATES CAN WALK "UPRIGHT"
STILL WITH SOME HEEL LIFT.



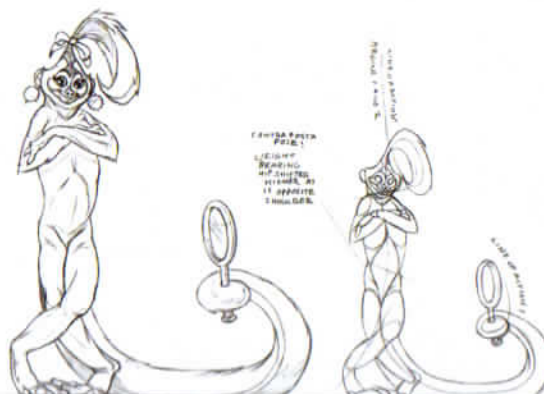
REALISTIC w/ ANTHROPOMORPHIC (HUMAN)

RENT-DEVELOPMENT OF MONKEY & HUMANITY, GIBBON CHARACTER BASED ON ANTHROPOID (LARGE FACED)

"MY FATHER'S DRAGON"

NOTE: ANATOMY + DIRECTION OF EYE TRACKS/FINGERS

GOOD FOR REALISTIC SPANION/LEADER



REALISTIC, BUT SIMPLIFIED

P.O. DISNEY, BUT

PROXIMAL ANTHROPOMORPHIC

BONE SIZED ANTHROPOID ILLUSTRATION

THE

OF

ANATOMY



REALISTIC, BUT EXOTIC

HEAVY ANTHROPOMORPHIC

RENT 10/80

RENT 10/80

RENT 10/80

PRIMATES

OLD WORLD
SIMIANS
MONKEYS

CATARRHINID-
HARBON, DOWN-
WARD FACING
NOSTRILS



SURFACE

STUDY, MONA MONKEY, GUENON - *Cercopithecus mona* - AFRICAN
FOREST
5 TOES, FINGER & THUMB ON BOTH HANDS & FEET

Mandrillus
sphinx

included in the
Genus *Papio*
until 1989

THIS IS ONE OF THE
LARGEST, IF NOT THE
LARGEST, OF THE MON-
KEY FAMILY, AT THE
VERY LEAST, THE LARGEST
OF THE SUBFAMILY
Cercopithecoidea.

Some climbing -
mostly
ground
foraging



MANDRILL
BABOON,
MALE,
AFRICAN
FOREST

EXTREME EXAMPLES
OF CATARRHINID
NOSE STRUCTURE,
EXPRESSED
IN MALES

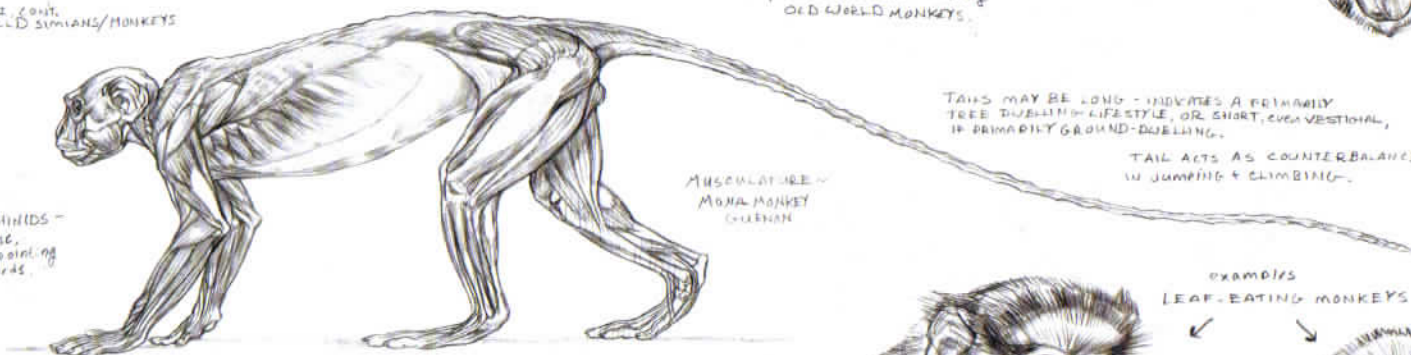


PROBOSCIS
MONKEY, MALE,
BORNEO

PRIMATES

PART II CONT.
OLD WORLD SIMIANS/MONKEYS

No prehensile tails in any
OLD WORLD MONKEYS.



MUSCULATURE
MONA MONKEY
GUENON

TAILS MAY BE LONG - INDICATES A PRIMARY
TREE DWELLING LIFESTYLE, OR SHORT, EVEN VESTIGIAL,
IF PRIMARY GROUND-DWELLING.

TAIL ACTS AS COUNTERBALANCE
IN JUMPING & CLIMBING.

Females have a shorter
pointed nose, upturned.

Tree Dwelling, climbing,
leaping, some swimming
Feet partially webbed!

Diet primarily leaves,
Flowers, seeds, unripe
fruit, coastal
mangrove palm,
and riverine
forest dwelling

ALL ARE
CATARRHINIDS -
Narrow Nose,
Nostrils pointing
downwards.

MUSCULATURE
MONA MONKEY
GUENON, *Cercopithecus mona*
A CATARRHINID

EXAMPLES
LEAF-EATING MONKEYS

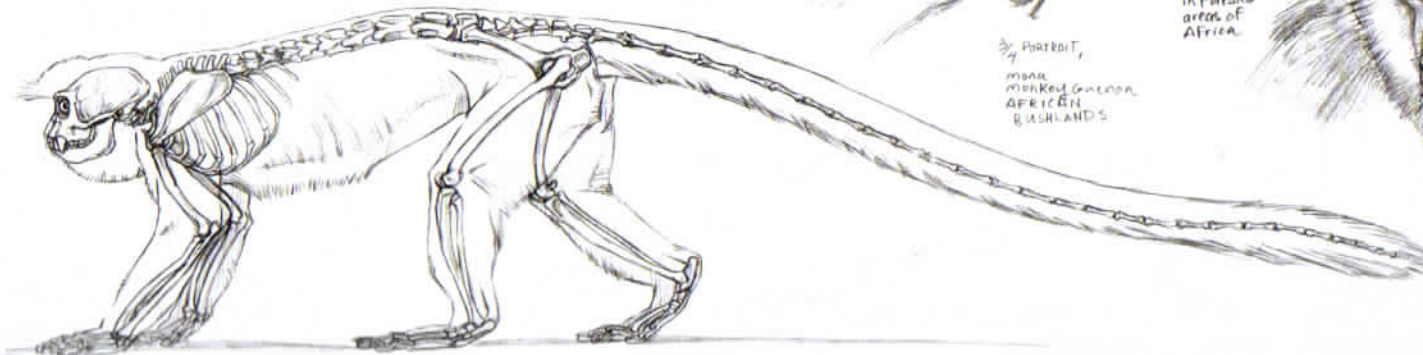


Portrait,
MONA
MONKEY GUENON
AFRICAN
BUSHLANDS

ABYSSINIAN
BLACK & WHITE
COLOBUS
MONKEY
Colobus
abyssinicus
Lives exclusively
in forested
areas of
Africa



Subfamily Colobinae,
of AFRICA & ASIA



SKELETAL

Old World Monkey - Old World Monkey

complanatus mona

VERY SHORT
NECKS
- BUT -
IT IS 7 COLE
VERTE

Black Howler Monkey - New World

Alexyeta
fallata

LESTHAR

EAR

OUTLINED
POINTING
MOUTH

BITTER &
RED COLE

SIDE VIEW
MOUTH

ELONG FUL
(compressed
by knee)

TOE OF BABY'S
HEAD

TOE OF BABY'S
HEAD

TOE OF BABY'S
HEAD

TOE OF BABY'S
HEAD

TOE OF BABY'S
HEAD

TOE OF BABY'S
HEAD

TOE OF BABY'S
HEAD

TOE OF BABY'S
HEAD

New World Monkey Type

EMPHASIS ON
GESTURE &
EXPRESSION



Old World Monkey Type

EMPHASIS ON
AFRICAN MASK
FACE SHAPE



Banded Leaf Monkey, Flayed

This angle is typically
the most upright
a primate can
walk on their hindlegs



Banded Leaf Monkey - A type of "Langur"

Found in
Malay Peninsula,
Singapore, Sumatra,
Natal Islands
(Indonesia),
Borneo

*Prehensile tails
found only in New
World monkeys, and most do
not have prehensile tails.
Some New World monkeys
have prehensile tails - e.g. spider
monkeys. N.W. monkeys of
prehensile tails are the spider
monkey, capuchin, and howler monkey.

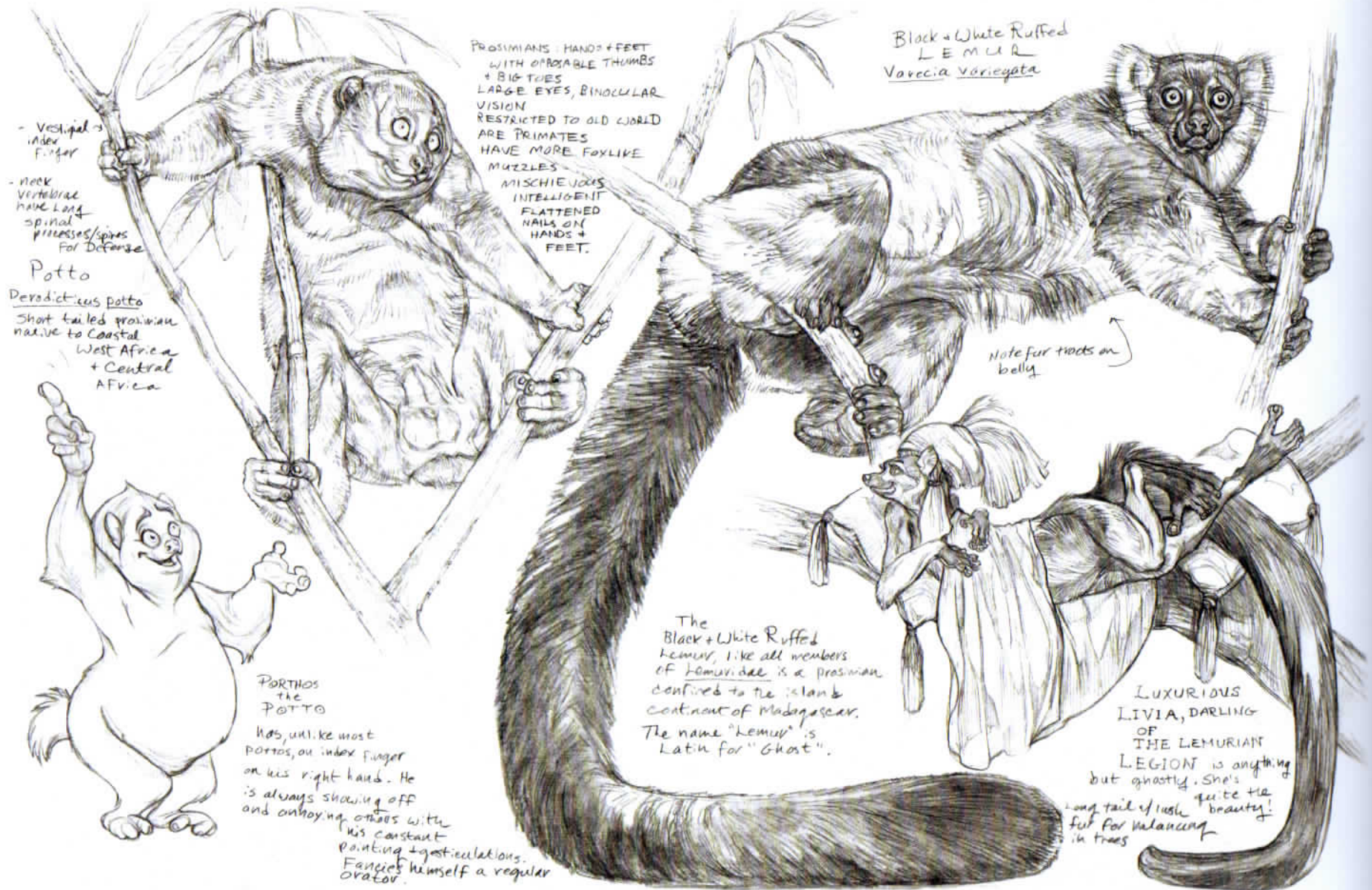


Old World Monkey -

Subfamily Colobinae, of Africa & Asia

Colobus, langurs,
leaf monkeys, & proboscis
monkeys all belong to
the subfamily colobinae under Superfamily Cerothreidae & Family.

PROSIMIAN DEMO



Hiit MONKEY/OWL MONKEY

Subfamily AOTINE GROUP

(AOTES fr. virgatus)
some representative of
ART 102

only true nocturnal
SIMIAN
(many prosimians
are nocturnal)

OWL MONKEY
+
OWL

LONG FURRY TAIL FOR BALANCING
WHEN CLIMBING TREES

SEMI -
2760 DAUGHTER
FEET
MIDWAY BET.
MONKEY & AUL

OWL-MONKEY-MORPH
CREATURE

Strigiforma
artosa ceni

["Bright owl monkey"]

vibrissae / "whiskers"

FORWARD-FACING
EYES-BINOCULAR
VISION-HUMAN
EYES-
NOCTURNAL

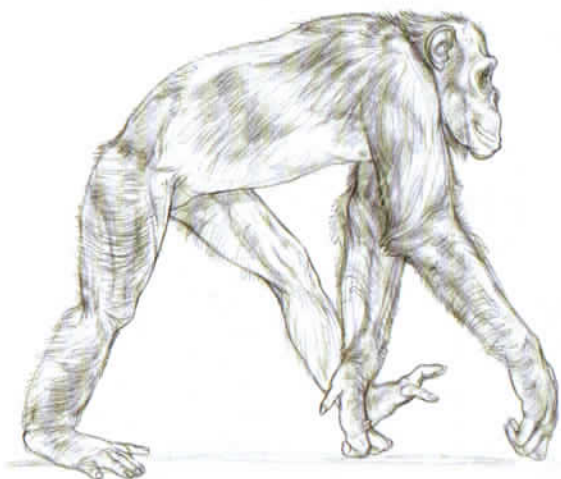
Tubercle (Tubercle)
of Humerus

Four fingers
+ opposable
thumb (h. then
behind branch)

- Tamarins, marmosets, & other small primates have claw-like nails

opposable
B & T Co

FAT
CARITATIVE

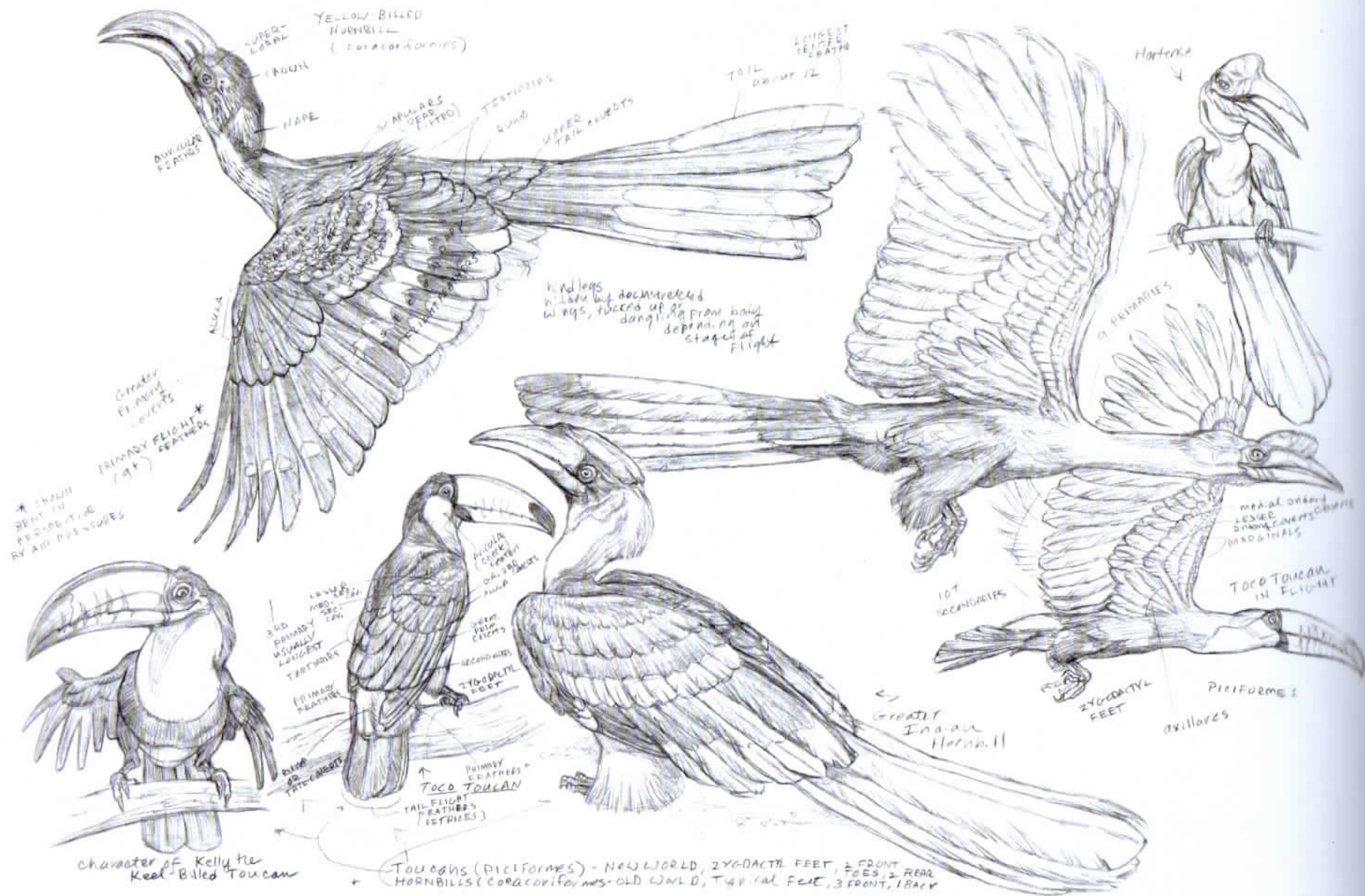


WOOLY
MONKEY
SKETCH
+ CHARACTER



CAMILO -
I WANT
YOU TO
DRAW
REALLY
HARD!



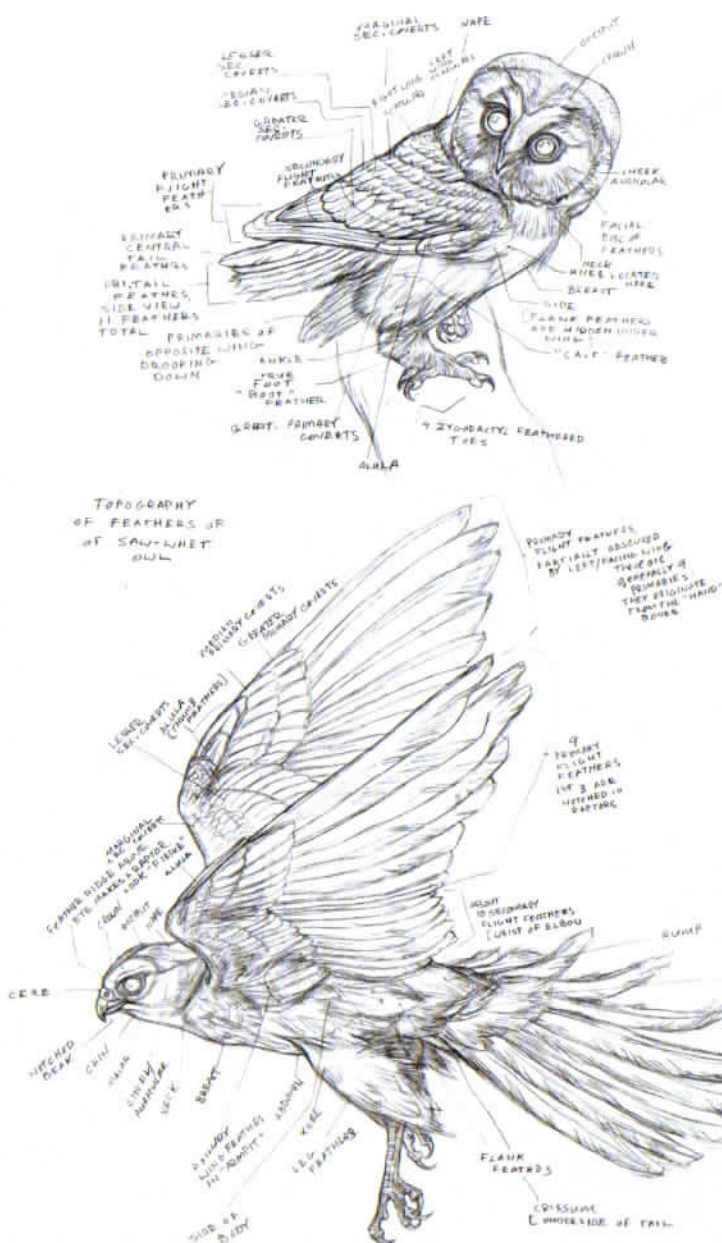


Macaws - The Largest Parrots

Scarlet
← Macaw
Ara macao



Horatio the
Hyacinth Man
of the High Seas
Androgynous hyacinthus

TOPOGRAPHY OF FEATHERS
OF MERLIN FALCON

STUDIES FOR "THE ONCE & FUTURE KING"

WART AS
A HERULFALD

Abstracts the out



FRONT
3/4 VIEW
Pyrrhuloxia
(*Cardinalis*
sinatus)



Northern
Cardinal
Bottom
VIEW
(*CARDINALIS CARDINALIS*)



Northern
Cardinal
Top VIEW

Northern
Cardinal
3/4 Top VIEW

Pyrrhuloxia
in FLIGHT



Pyrrhuloxia
musculature
in FLIGHT



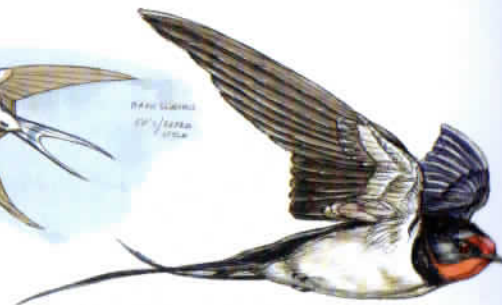
SONG-BIRD ANATOMY

PASSEAFINEFORMES - ORDER = "PERCHING BIRDS"
FRINGILLIDAE - FAMILY "NEW WORLD SEED EATERS"

MAILED
THE
SWALLOW



BARN SWALLOW
OF
NORTH
AMERICA



BARN SWALLOW
OF
NORTH
AMERICA



Eden Canyon
V I N E Y A R D S



2007 RESERVE
CABERNET SAUVIGNON
PASO ROBLES, CALIFORNIA

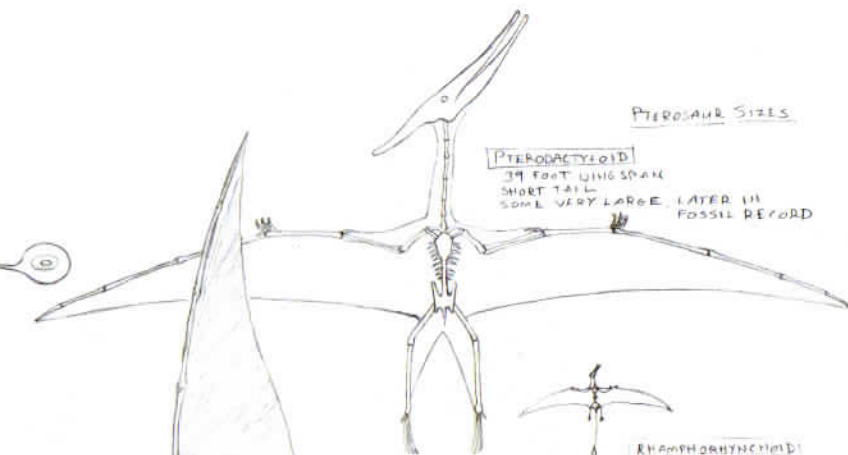
THE SAPPHIRE PHOENIX

"Ricco tie
Rhamphorhynchus"

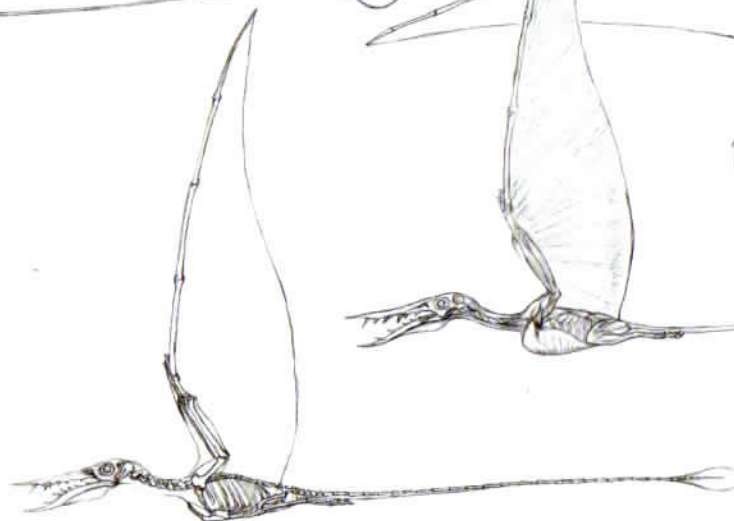


PTEROSAUR SIZES

PTERODACTYLOID
34 FOOT WING SPAN
SHORT TAIL
SOME VERY LARGE, LATER IN
FOSSIL RECORD



RHAMPHORHYNCHOID
6 FT. WING SPAN
SHORT TAIL, WIDER
SMALL, SOME LARGER
FOSSIL - SIZED
LATER IN FOSSIL RECORD



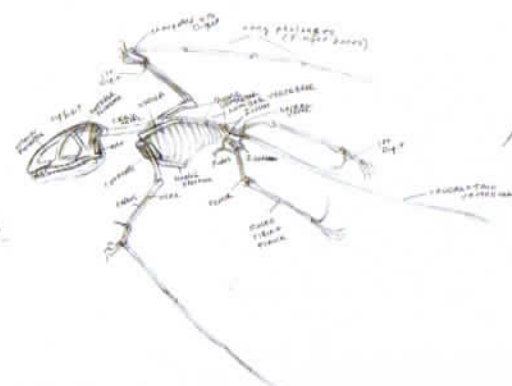
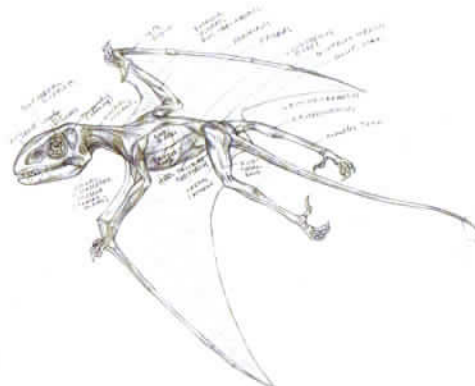
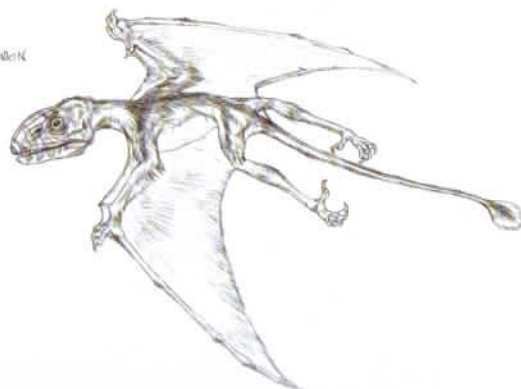
SMALL PTEROSAUR, REPRESENTED BY
Rhamphorhynchus sp.



STAGE -
STYLIZED DIMORPHIC
"Dimas"



DIMORPHIC



PTEROSAURID PTEROSAUR
DROMICARPTERNS

4TH WITH FINGER
3RD
2ND
1ST

RADIAL EXTENSOR BONE
TENDON
ROTATOR LIGAMENT

SKIN FOLDS

THROAT SAG
JAW (HORIZONTAL MOVEMENT)
LATERAL MOVEMENT
HEAD

NOTE
FURTHER
UNDER
ME
W

FO
EY
B
P

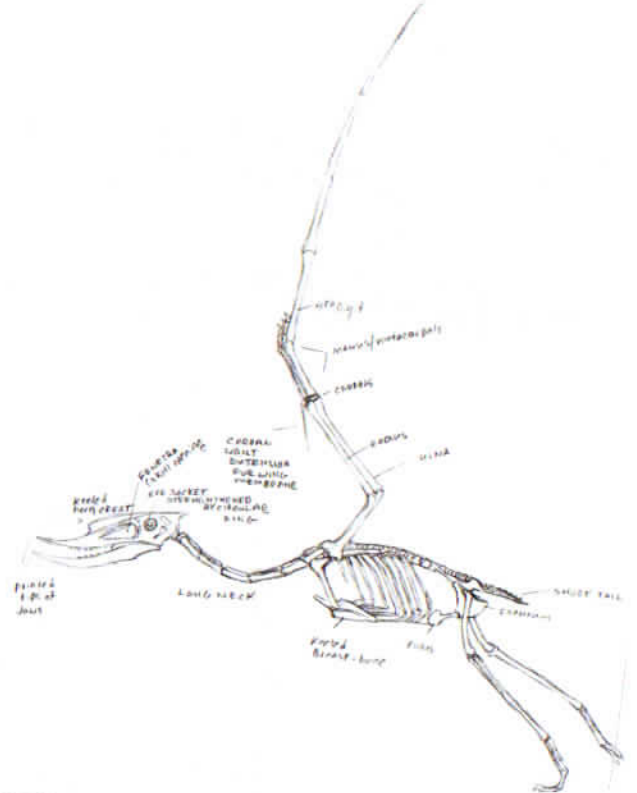
CURRENT
PALEONTOLOGICAL
THOUGHT IS THAT
WHEN ON THE GROUND
MANY PTEROSAURS
MOVED MORE BIPEDALLY
RATHER THAN SPRALL-LED
OR BAT-LIKE, ESPECIALLY
WHEN GAINING MOMENTUM
IN TAKE-OFF. MAY
NOT NEED "DROP OFF" AS

[illegible]

FOSSIL EVIDENCE
EXISTS THAT
BOTH THE
PTERODACTYLOID +
RHAMPHODACTYLOID
PTEROSAURS
HAD FUR



a clear peroxide oil
with a pendant for
claws



Fungus prefers
Pondle cuts.



(Hawk Family)



Due to non-association
interspecies policies,
his proposal is doomed...

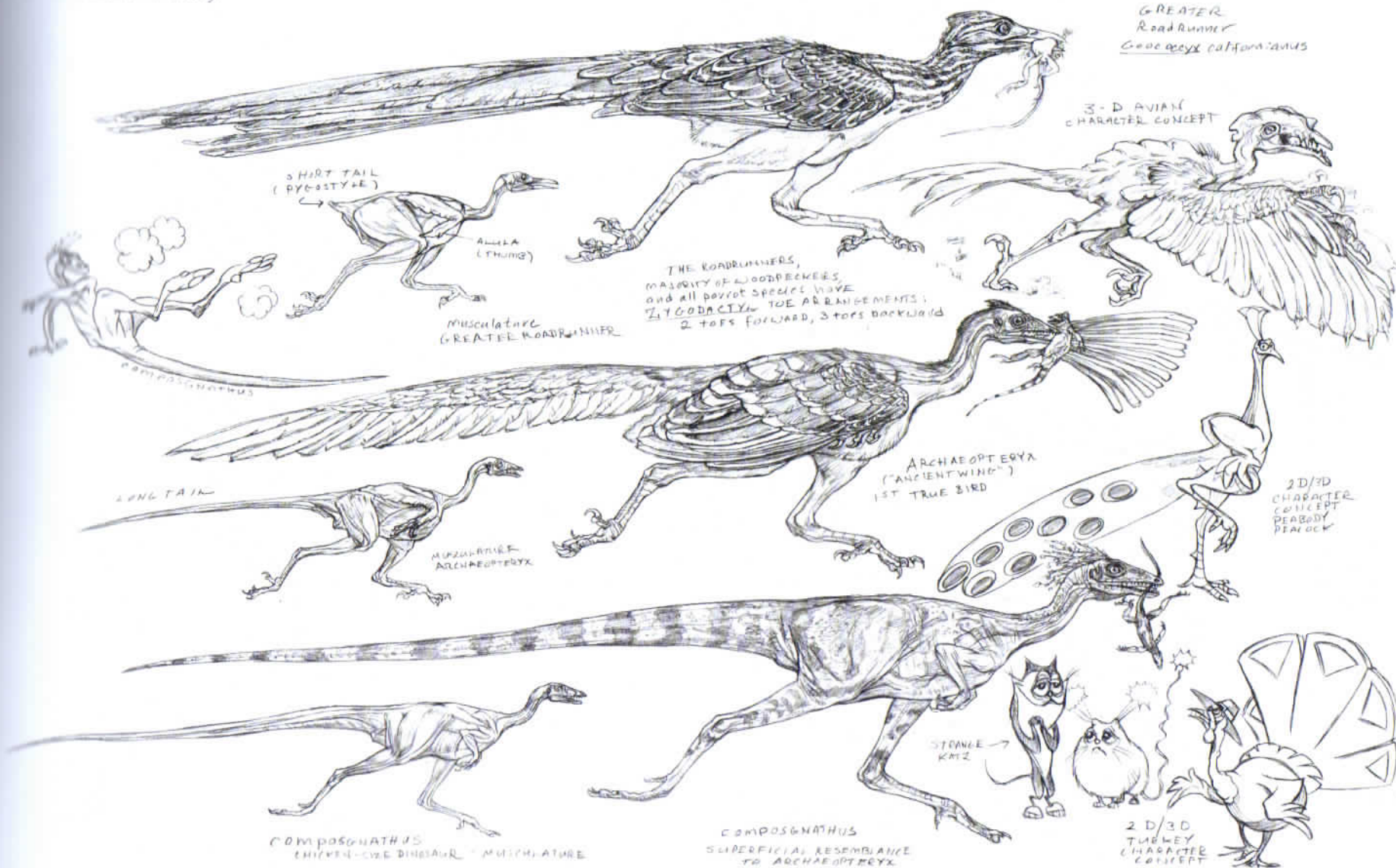


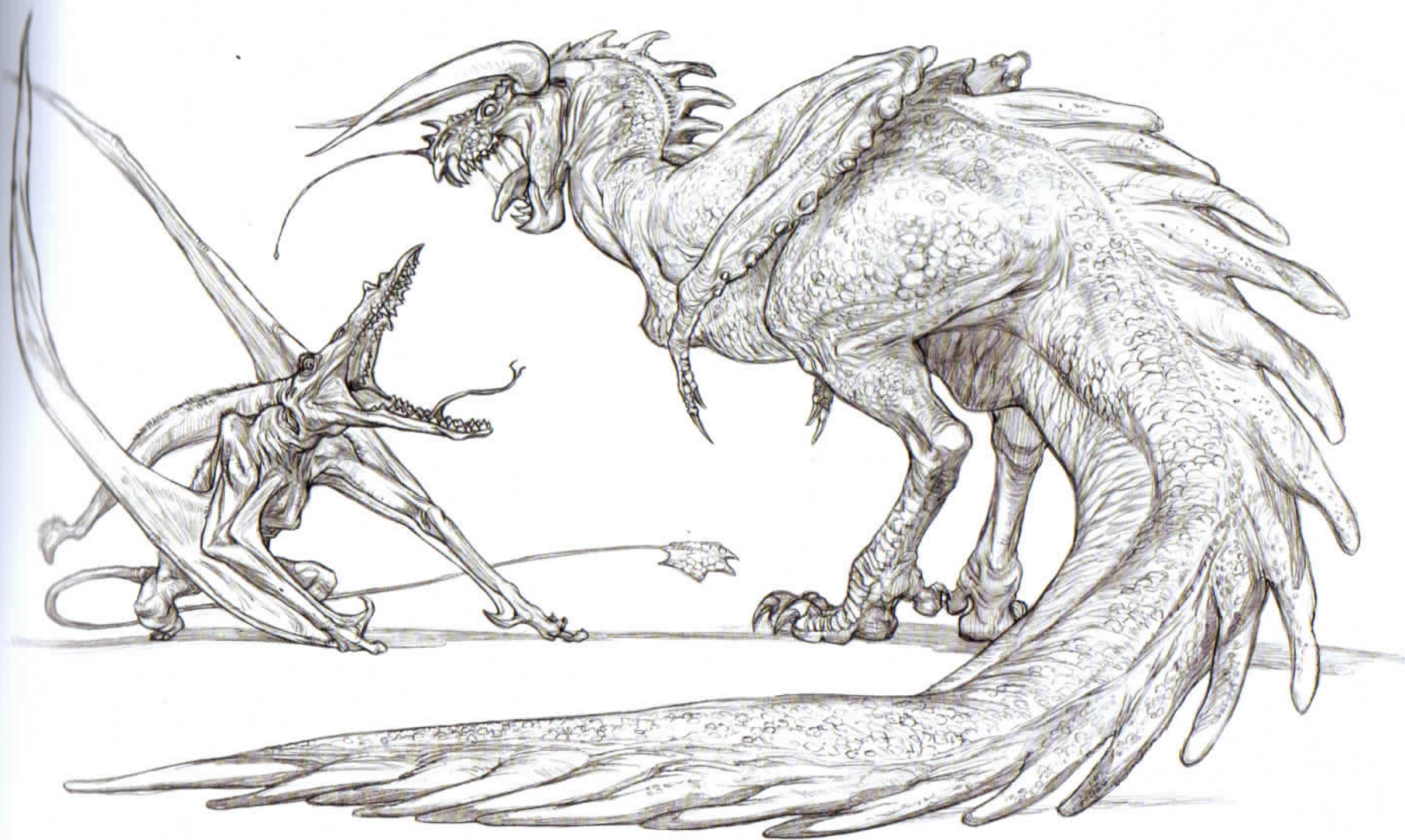
♂ Kor Bustard - mating display
Gruiformes
(Crane family)

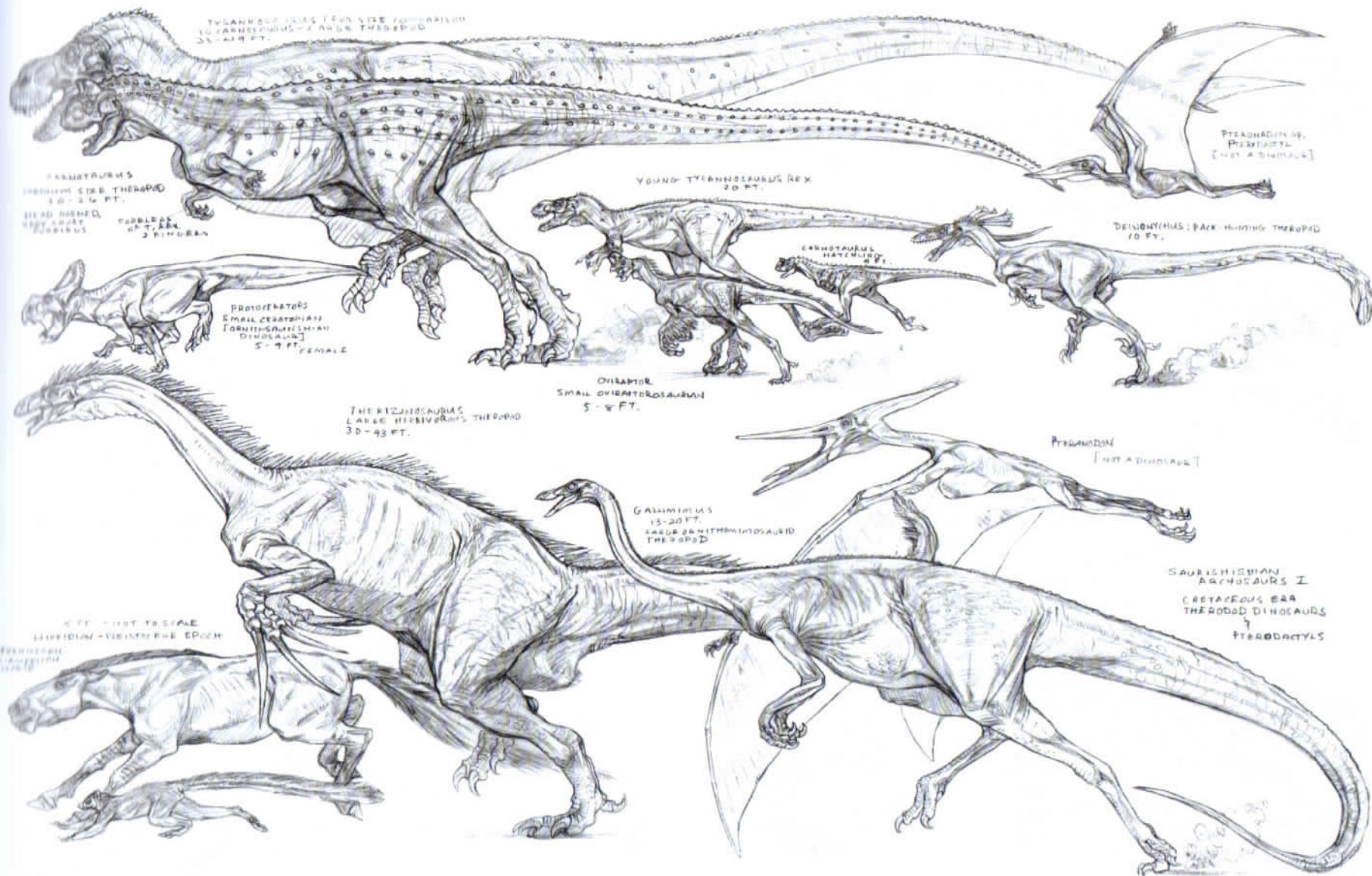
PRIMAARILY RUNNING BIRDS,

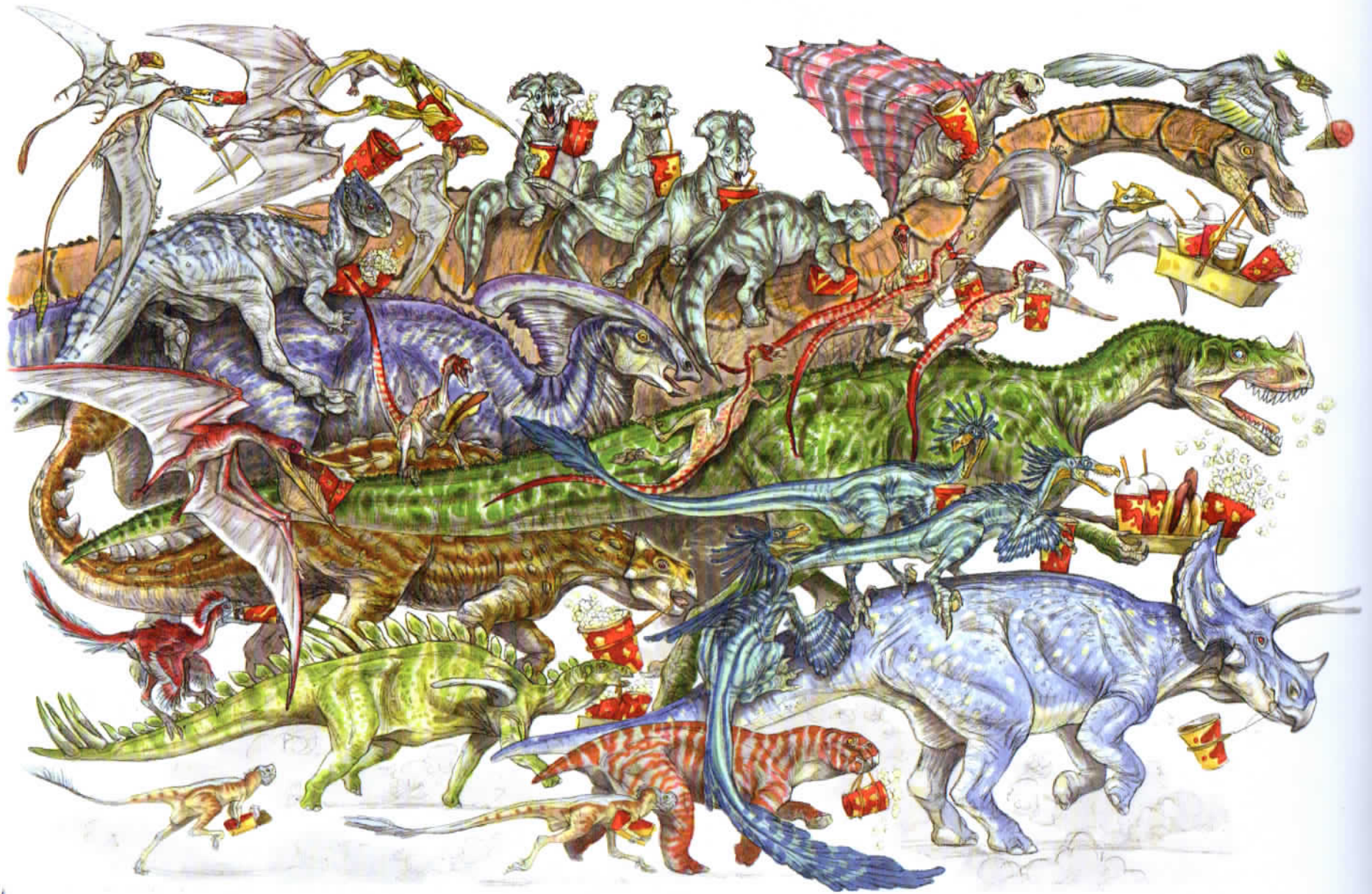
ATTAINABLE OFF FLIGHT

(EXCLUDING DINOSAUR
COMPOSATHUS)





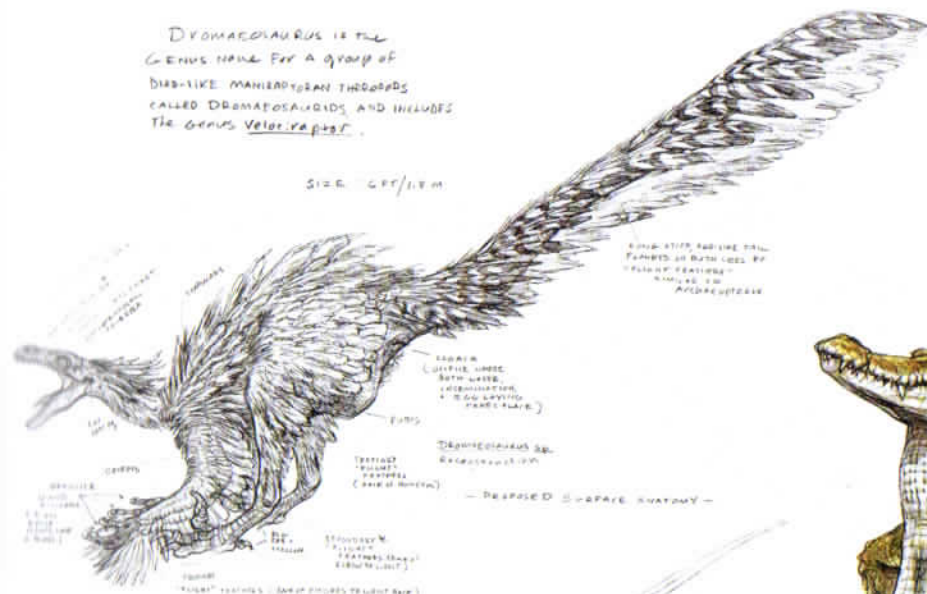




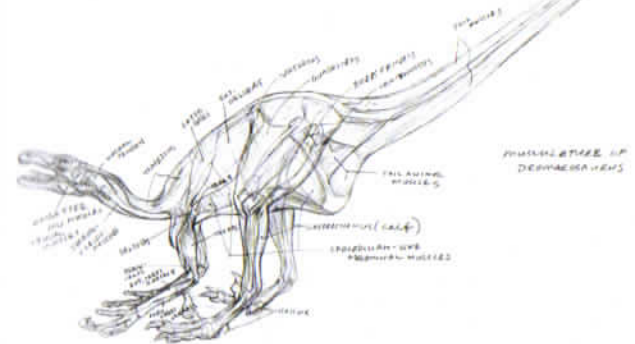
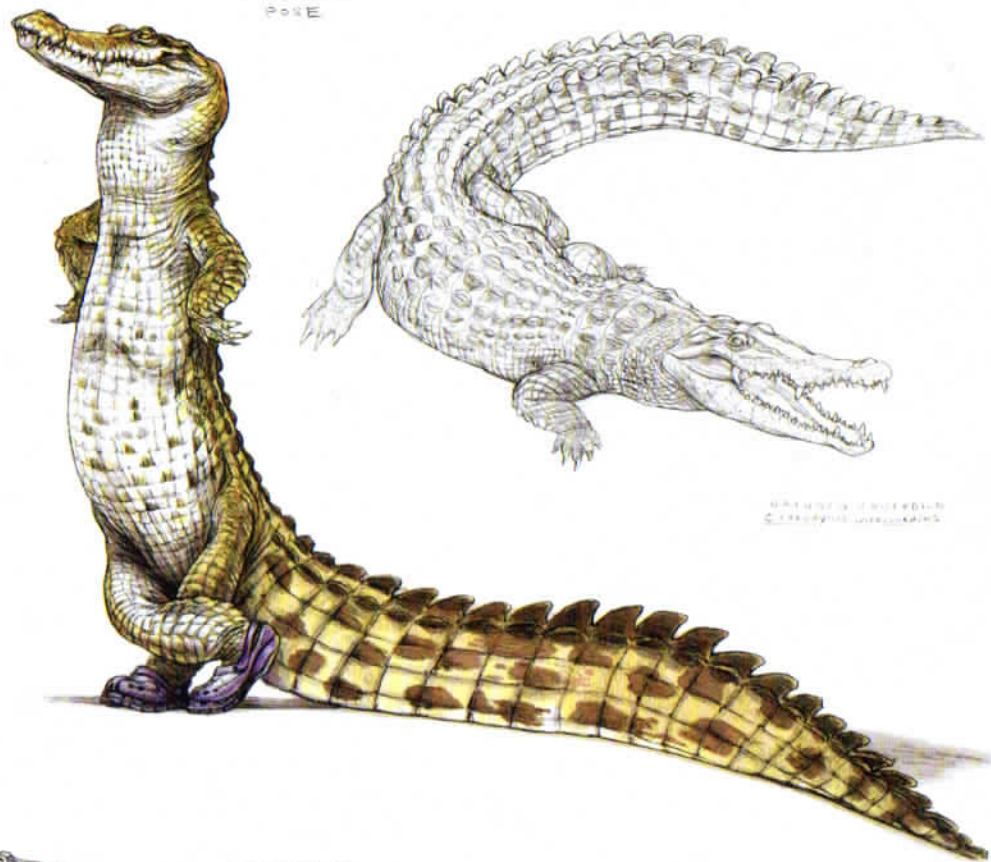
ROUGH COLOR SKETCH FOR DINO MOVIES CONCESSION STAMPEDE

DROMAEOLAUROS IS THE
GENUS NAME FOR A GROUP OF
BIRD-LIKE MANIRAPTORIAN THEROPODS
CALLED DROMAEOSAURIDS AND INCLUDES
THE GENUS Velociraptor.

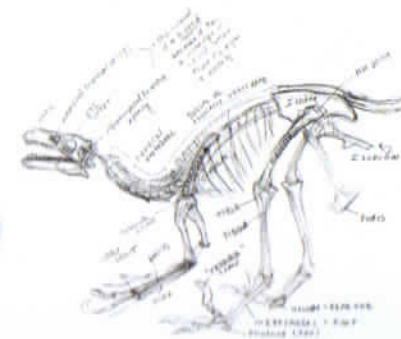
SIZE 6 FT/1.8 M



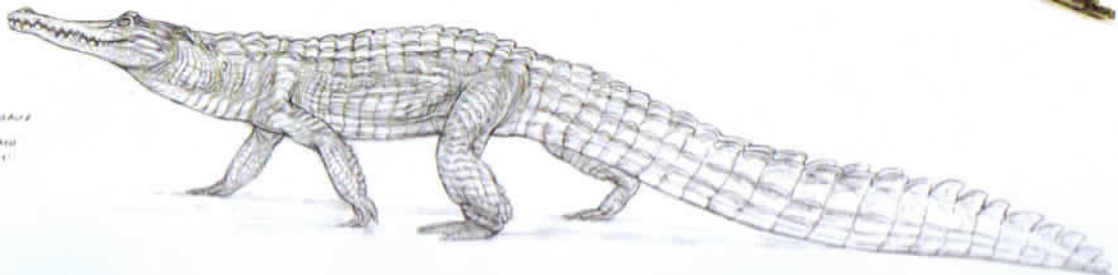
Dennis
the CROCODILE
HERO/ICON
POSE

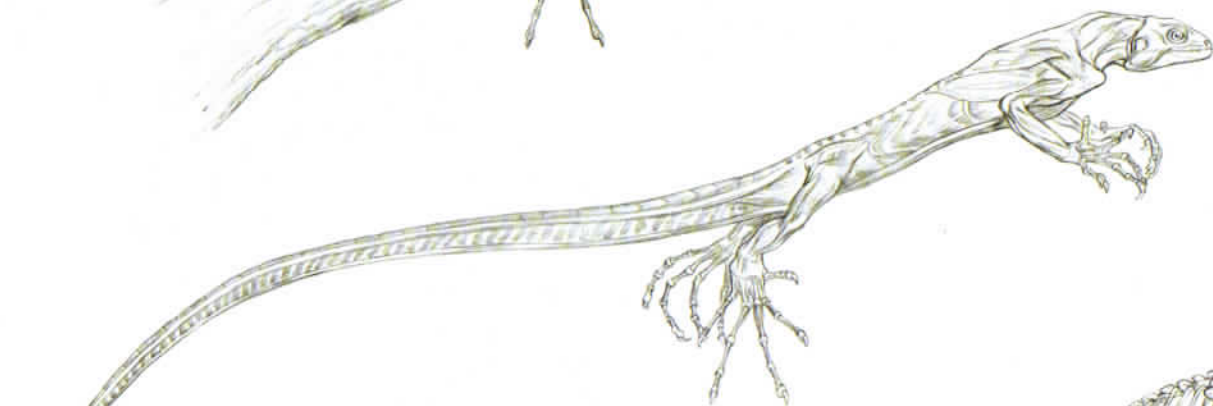


PHYSICAL STATE OF
DROMAEOLAUROS



SIMPLIFIED SKETCH OF DROMAEOLAUROS
A BIRD-LIKE MANIRAPTORIAN
SIMILAR TO VELICORPUS
IT IS AN ABOMINABLE AND
DROMAEOLAUROS (DROMAEOSAURID)

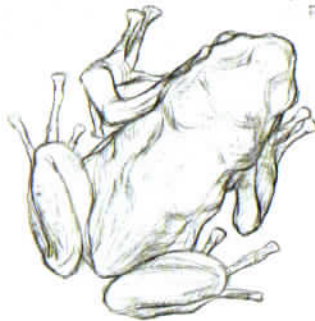




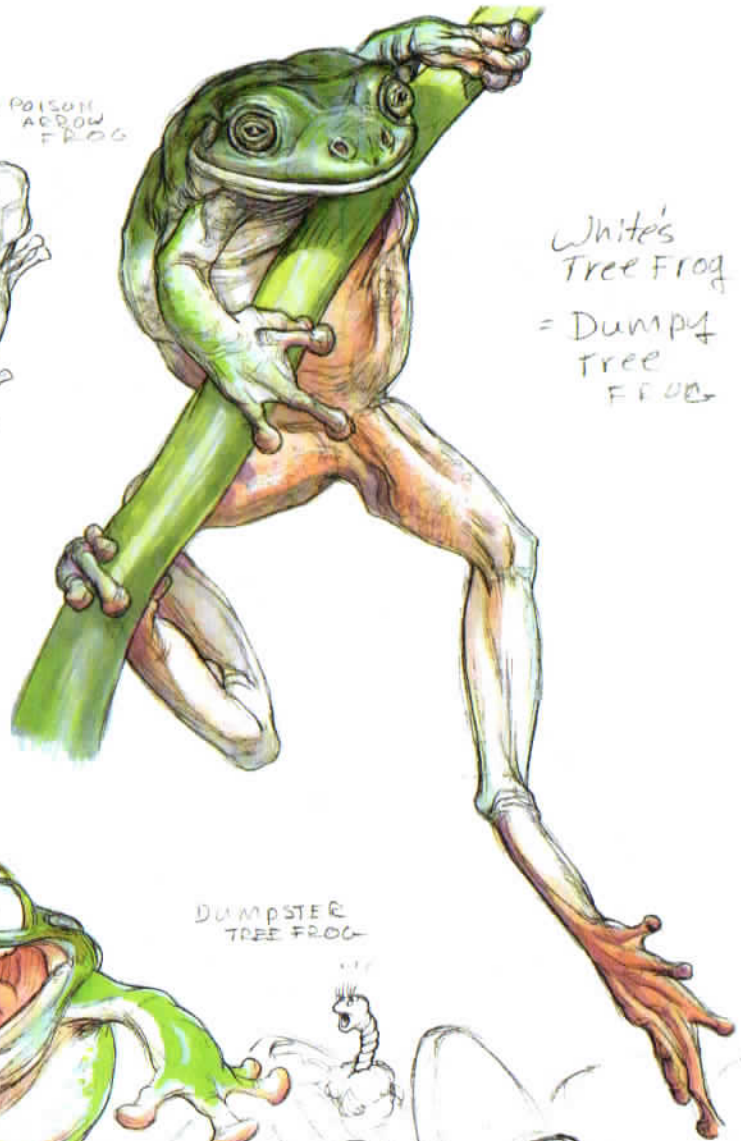
3-STRIPED
POISON ARROW FROG
*Epipedobates
trivittatus*



TOP STUDY - POISON
ARROW
FROG



White's
Tree Frog
= Dumpy
Tree
FROG

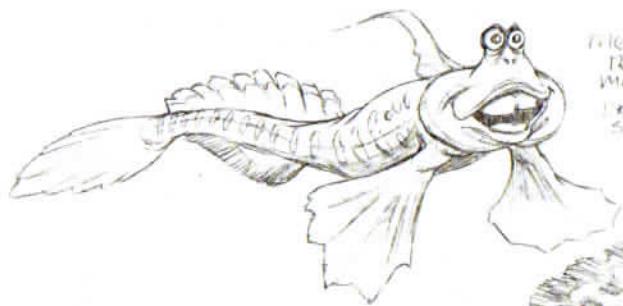


CUPID'S
POISON
ARROW
FROG

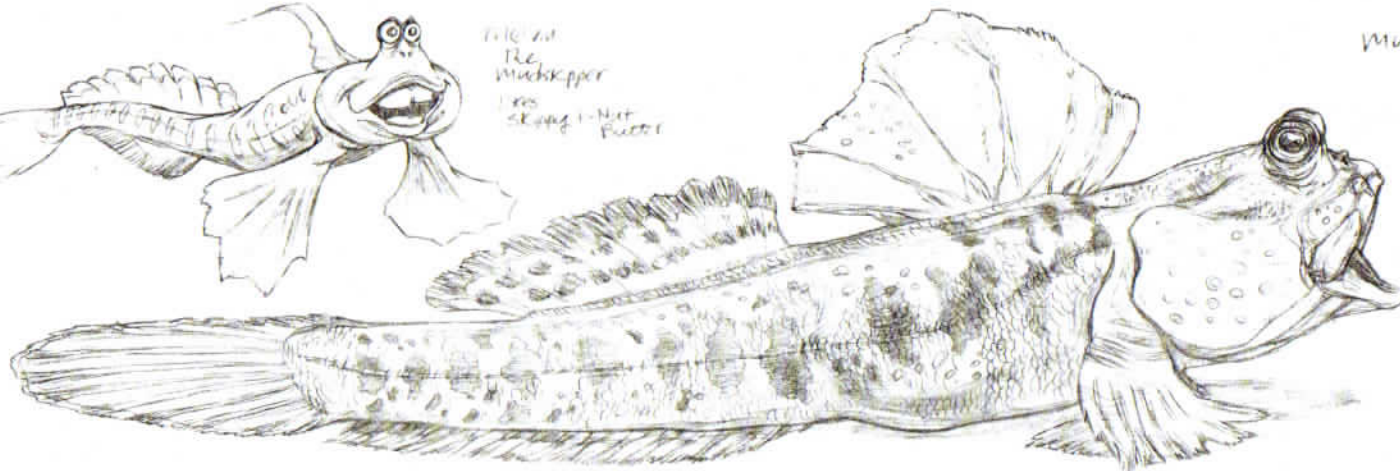


DUMPSTER
TREE FROG



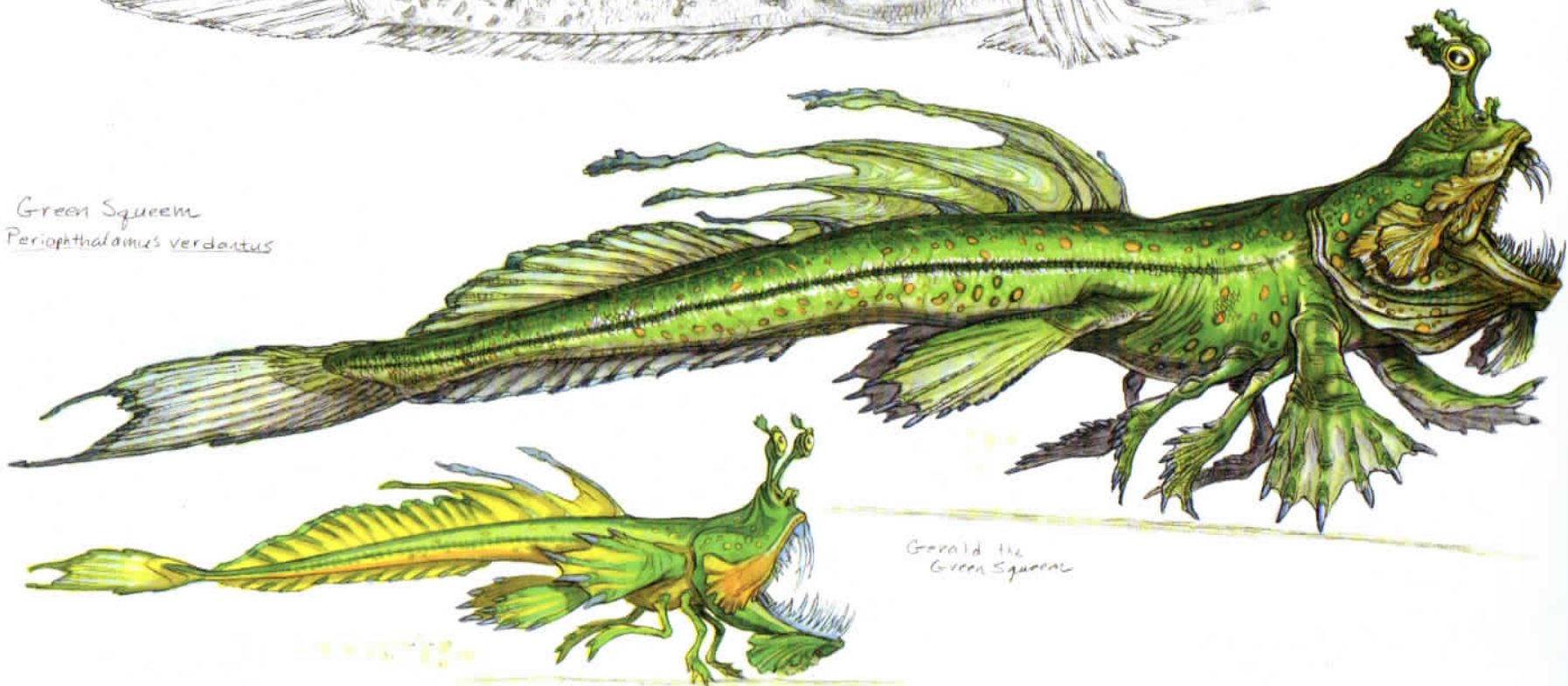


Meet
The
Muckkapper
from
Skippy's Next
Puzzle



muckkapper

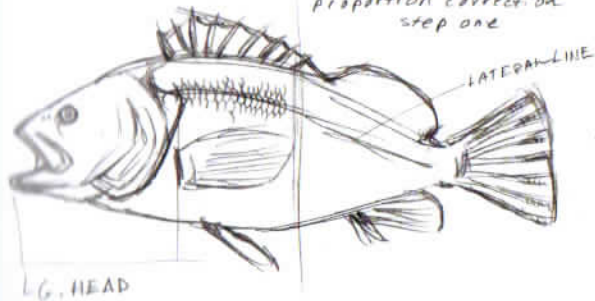
Green Squeem
Periophthalmus verdatus



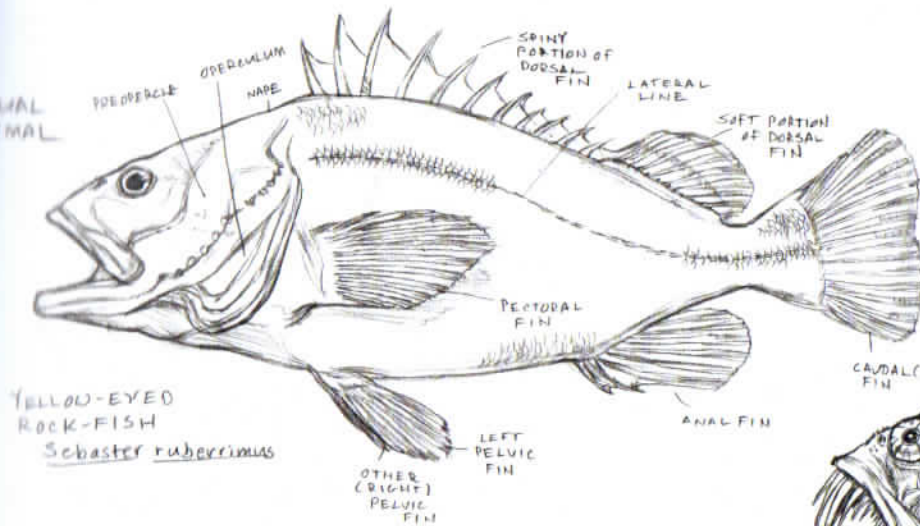
Gerald the
Green Squeem

Yellow Eye Rockfish

Instructor's
proportion correct on
step one



A. ACTUAL ANIMAL

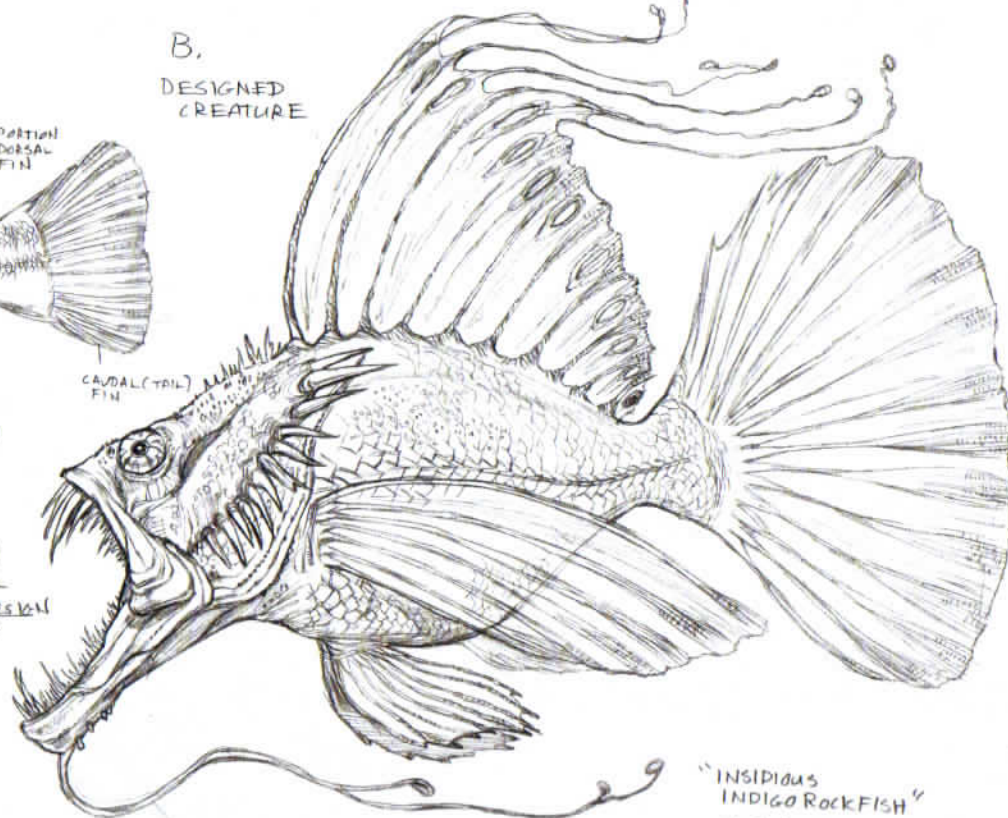


YELLOW-EYED ROCK-FISH *Sebastes ruberrimus*



Randy the Rock Fish
character/
character
(after Dorotea Bagaric © 2007)

B. DESIGNED CREATURE



"INSIDIOUS
INDIGO ROCKFISH"
"Sebastes insidius"

MARINE DEMO - ROCKFISH
© 2007 Terry Witslatch
SECTION 2 CREATURE DESIGN
"STUDENT OVERLAY
III. 639 FALL"

Neosebastes pandus
Sculpin



"sonny"
the very
un-sunny natured
Sculpin

Semi-Realist &
characterful
suitable for
intermediate student
step in 2D ANIM.
vis. Dev. or fully
rendered 3D character

character
study

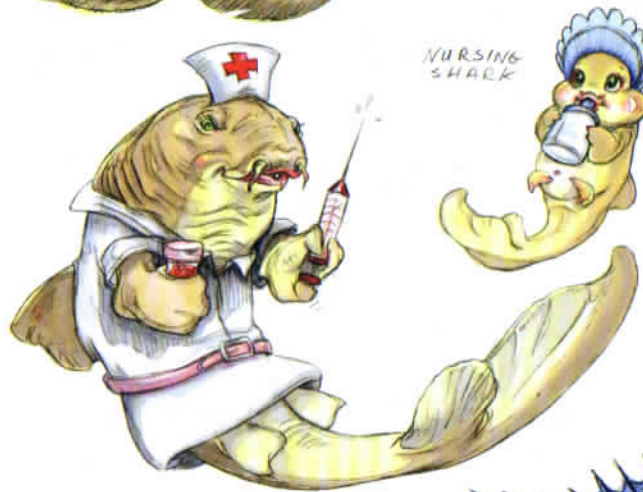
Neosebastes elongatus dragonis
LONG Dragon Sculpin

Chondrichthyes
Ginglymostoma sp.
G. cirratum



FURTHER
 DEVELOPMENT
 NURSE SHARK
 CHARACTERS

NURSE
 NILE
 SHARK

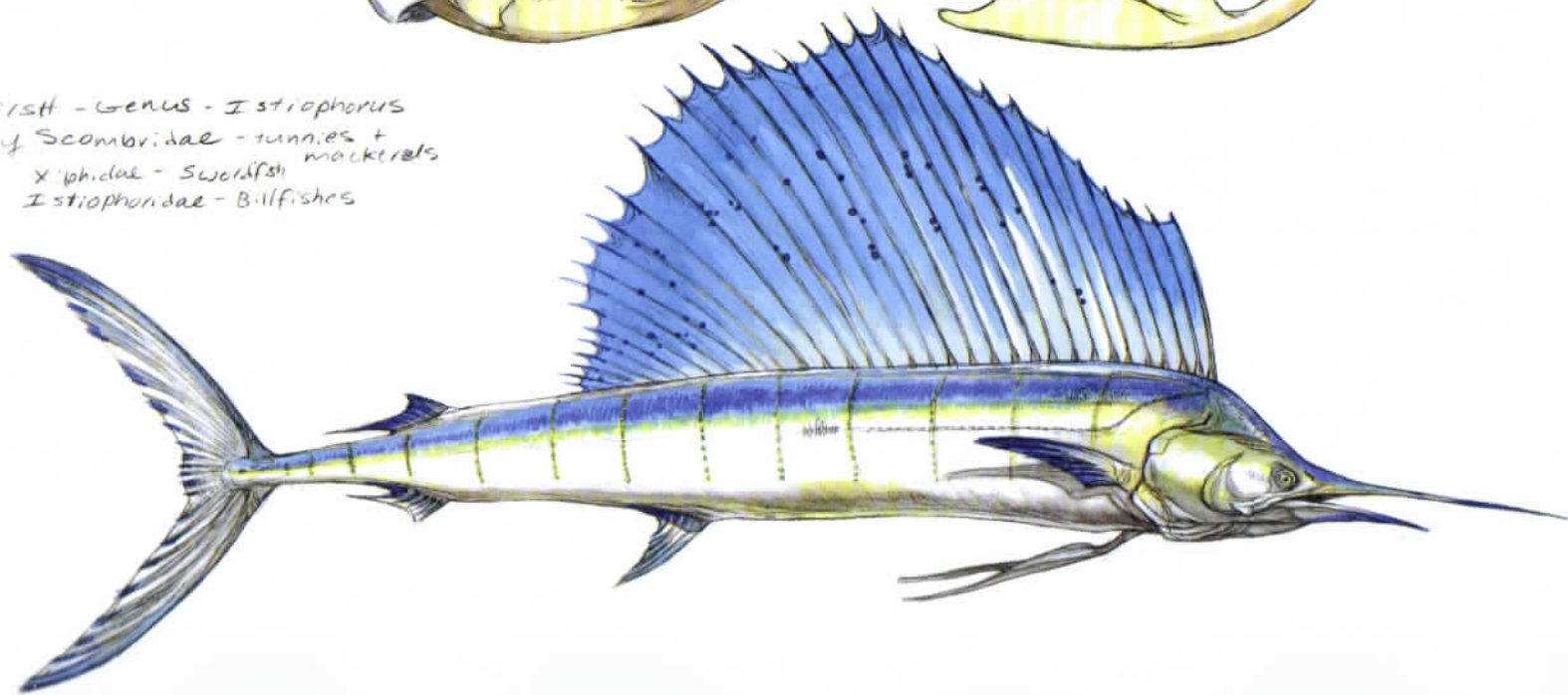


NURSING
 SHARK



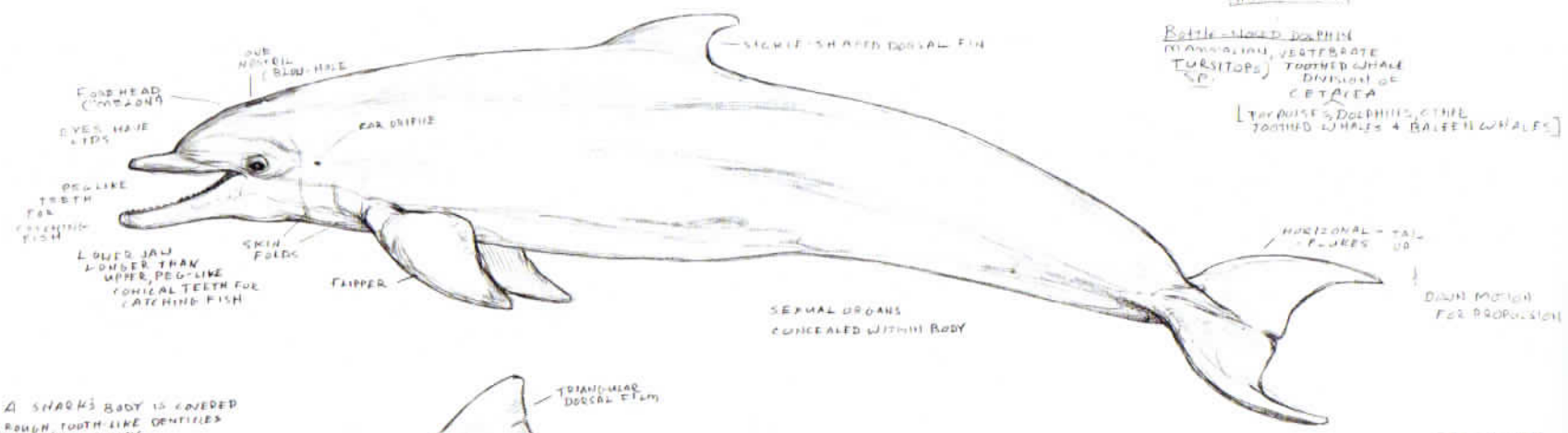
HEY
 NURSE
 SHARK

SAILFISH - Genus - *Istiophorus*
 Family Scombridae - tunnies +
 mackerels
Xiphiidae - Swordfish
Istiophoridae - Billfishes

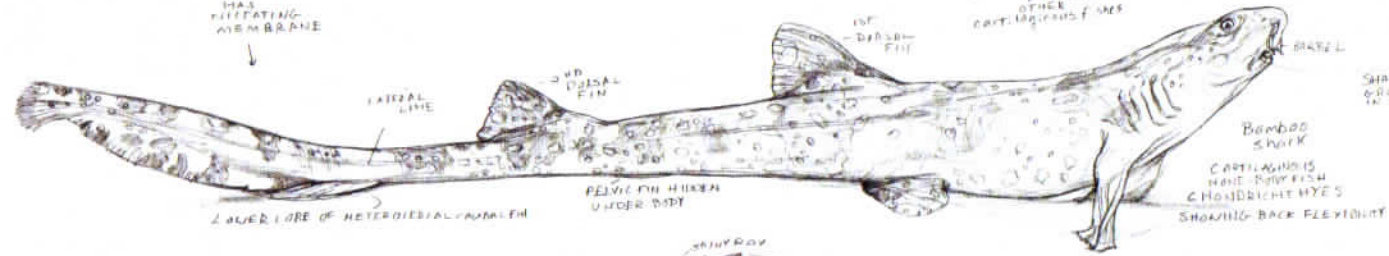
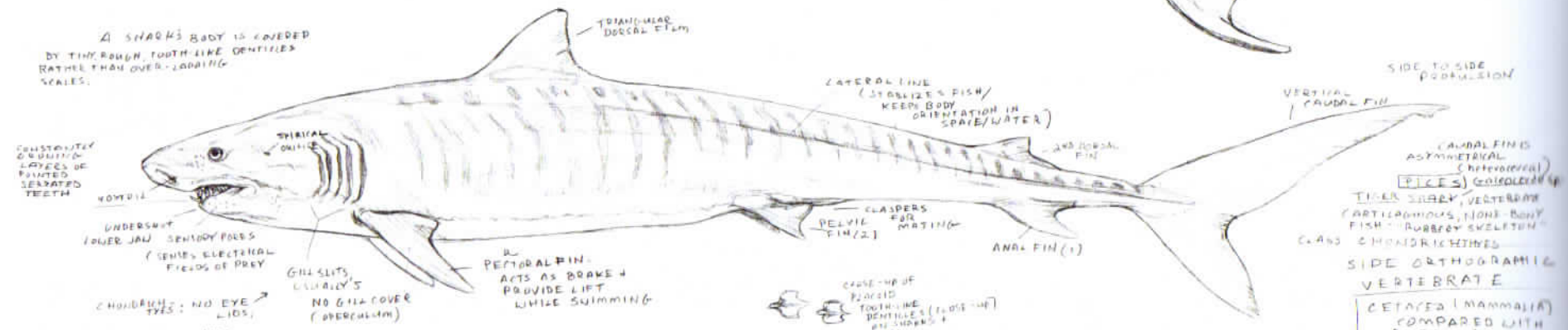


MAMMALIA

Bottle-nosed Dolphin
 MAMMALIAN, VERTEBRATE
 (CETACEA)
 [TARDIEST, DOLPHINS, OTHER TOOTHED WHALES & BALLEN WHALES]

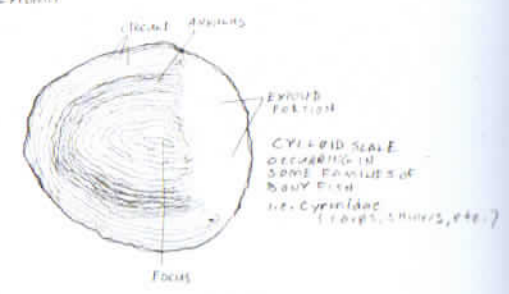
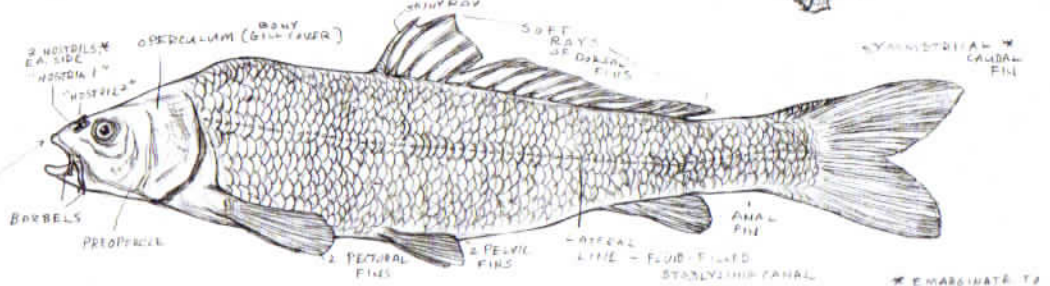


A SHARK'S BODY IS COVERED BY TINY, ROUGH, TOOTH-LIKE DENTICLES RATHER THAN OVER-LAPPING SCALES.

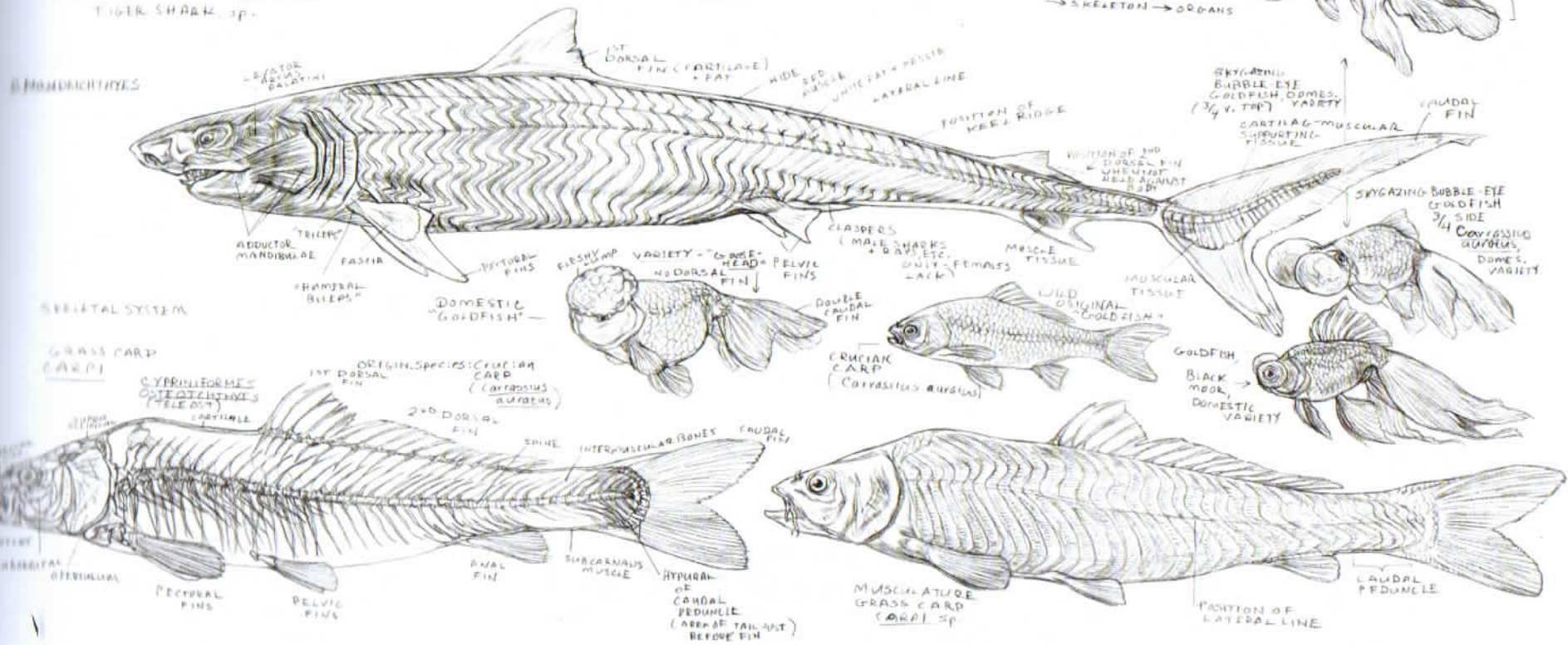
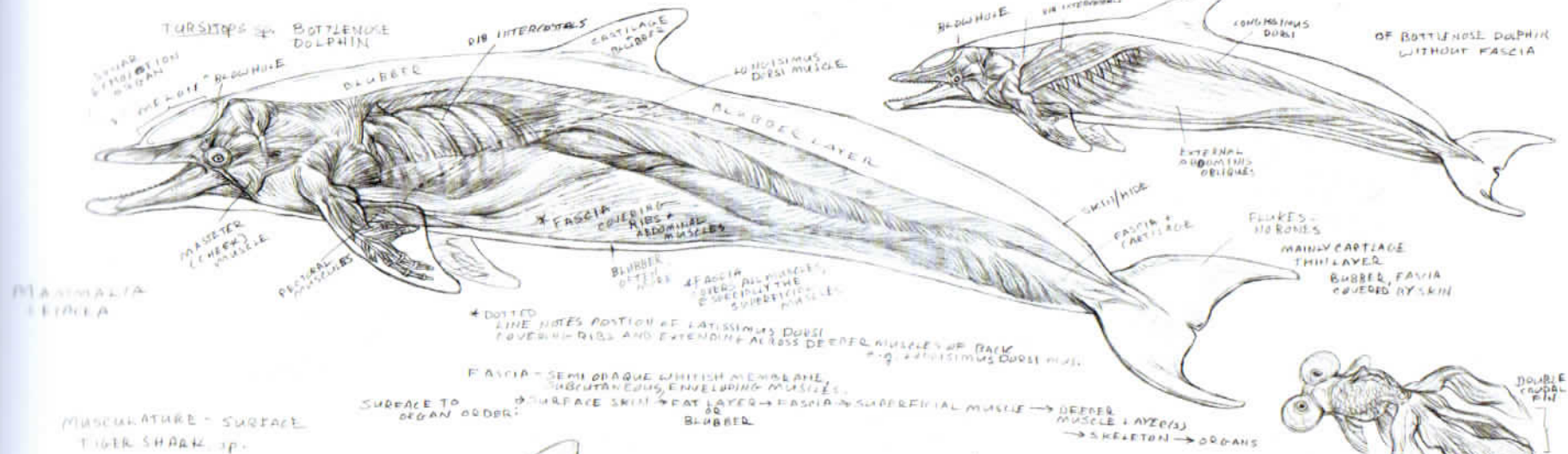


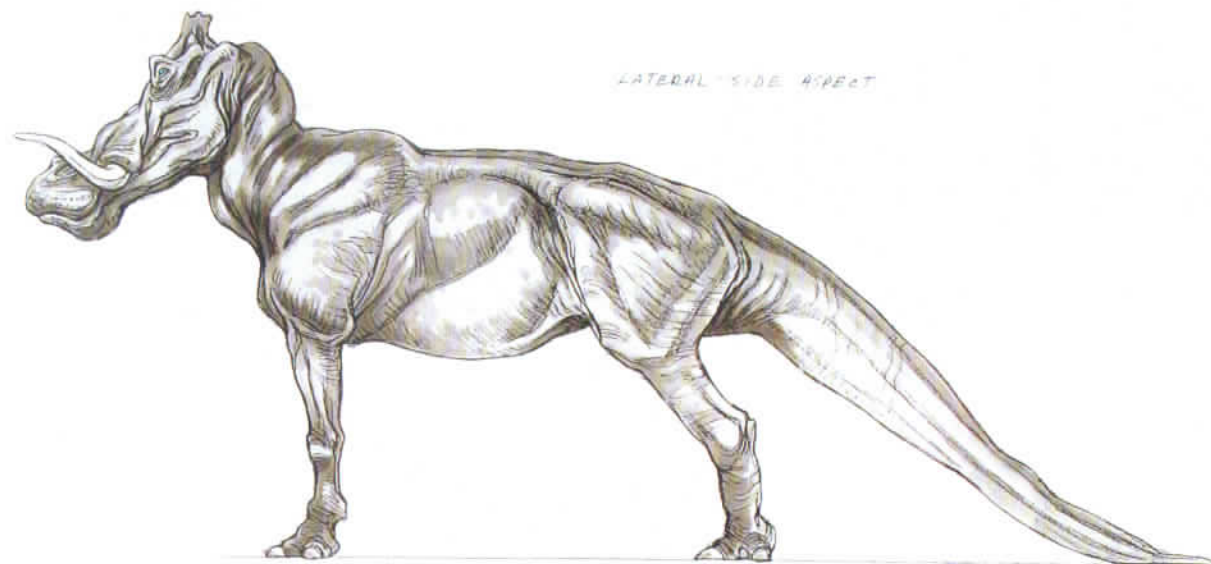
GRASS CARP
 FRESHWATER/AQUATIC BONY FISH
 CLASS OSTEOCHYTES
 FAMILY CYPRINIDAE

* TYPICAL BONY FISH NOSEBILLS DIVIDED BY FLAP OF SKIN



* EMARGINATE TO FORKED BLEND IN THIS SPECIES





LATERAL - SIDE ASPECT



FRONTAL
ASPECT

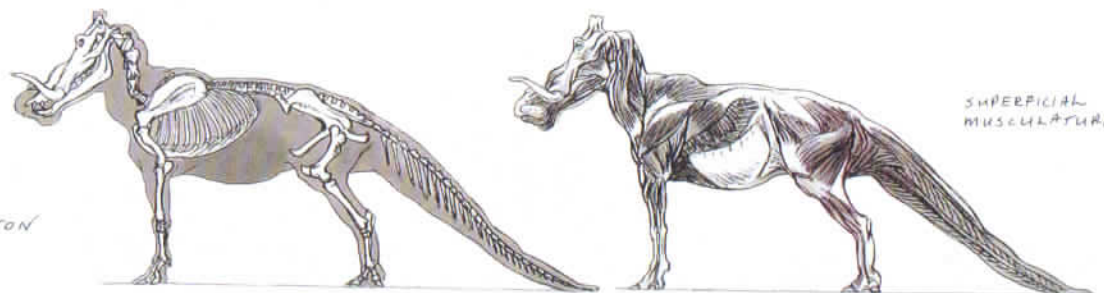


DORSAL - TOP ASPECT



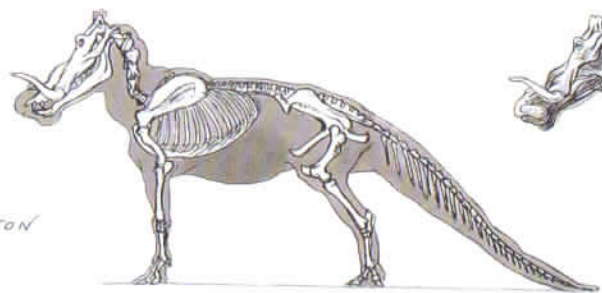
Swamp Creature
Crenel Orthographies
For C.G. model
3D sculpt.

REAR
ASPECT



SUPERFICIAL
MUSCULATURE

SKELTON





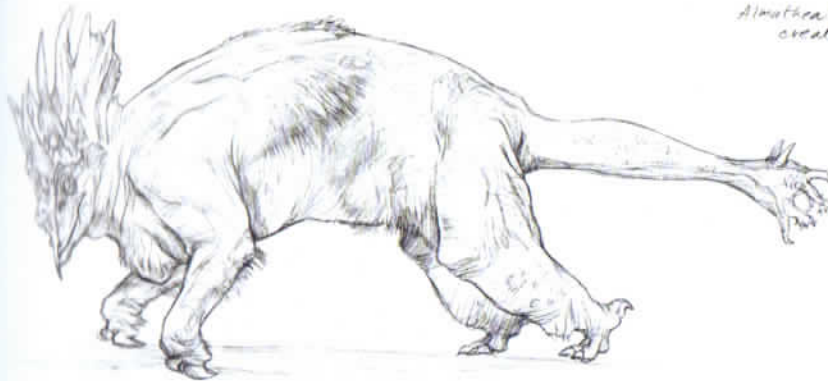
The Centauri Hound of
Herobrynd
RICH CARROLL
1980

Herobrynd
centauri



HEROBRYND
centauri
RICH CARROLL
1980

Almathea Video game
creature concepts





DRAGON LADY DANCING

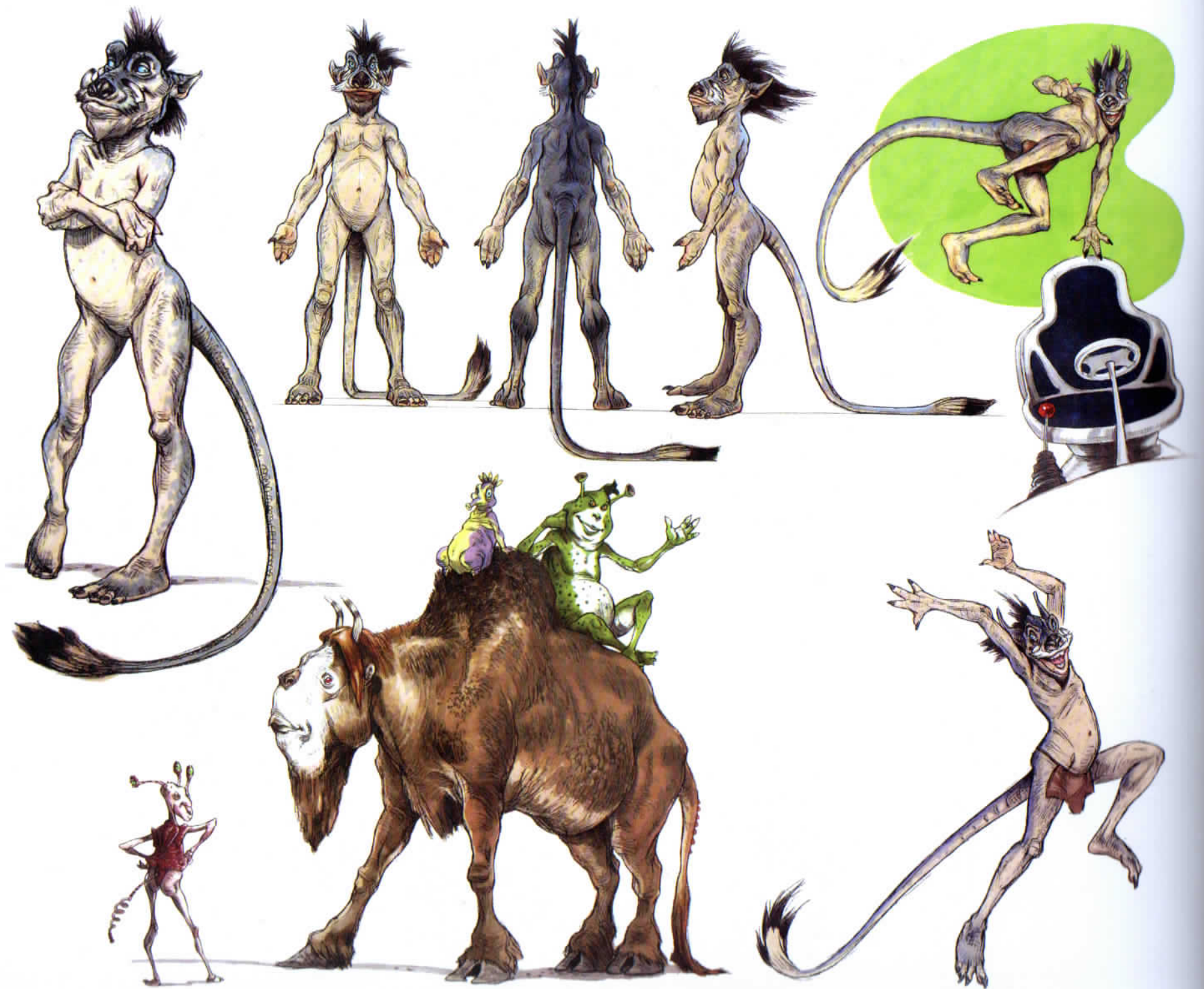
STYLIZED AND ANIMATED CHARACTERS

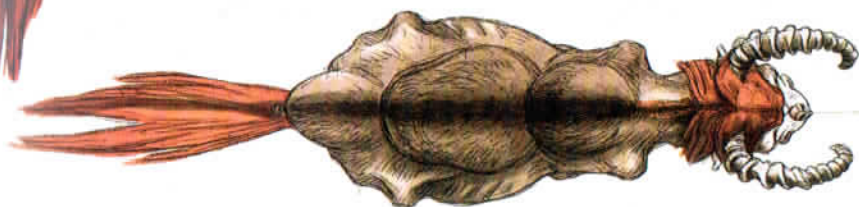
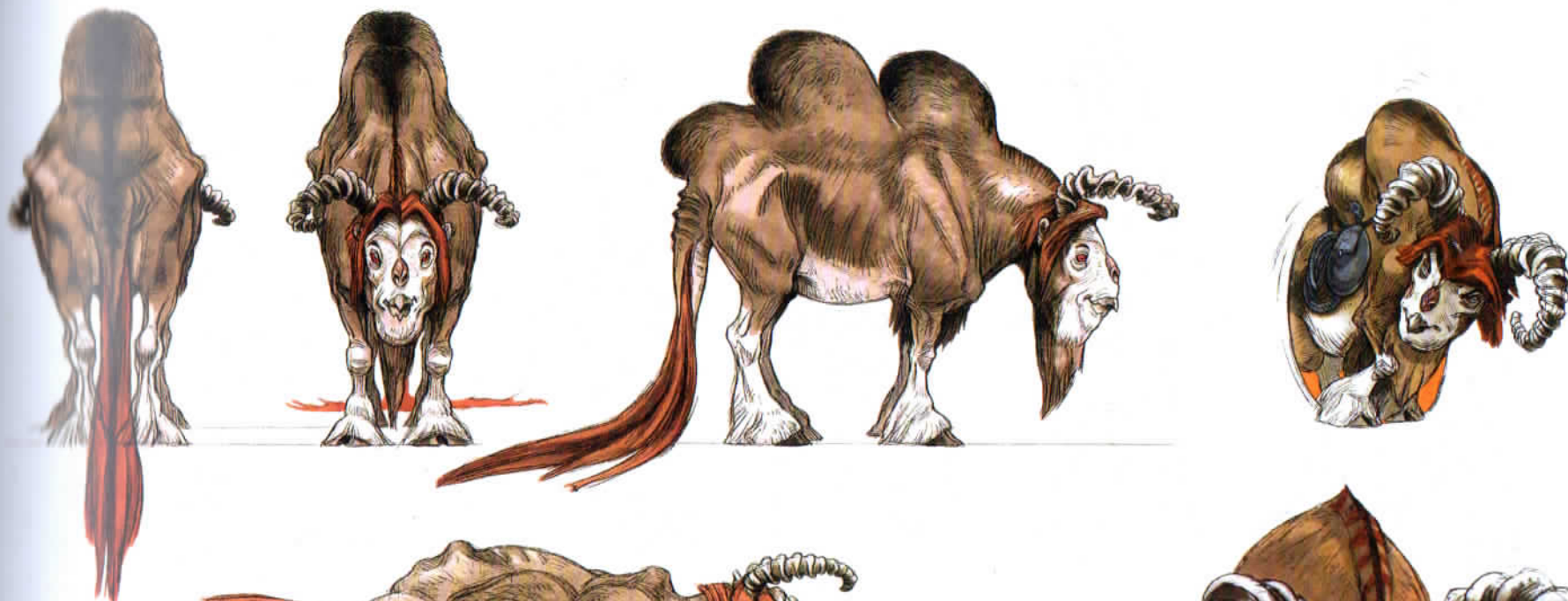
CHAPTER FOUR

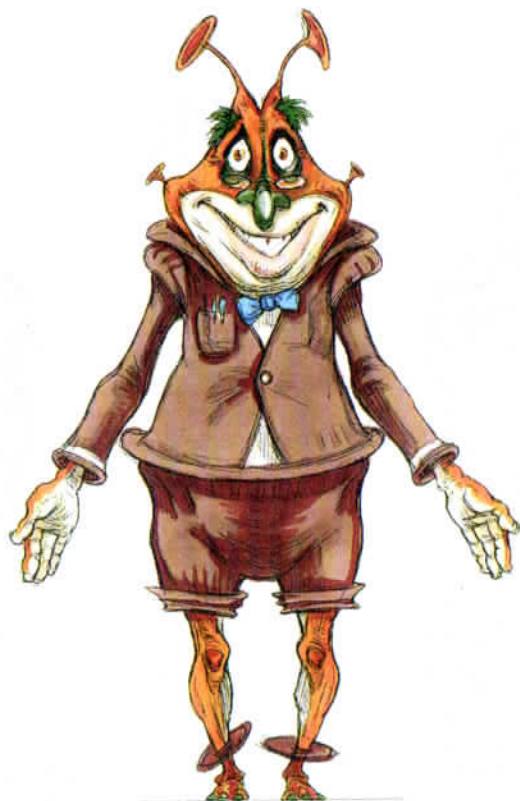
Cartoon and animated characters—they look so easy! But, like anything that appears effortless, they stand upon a firm foundation of discipline and animal anatomy knowledge, as demonstrated in the previous chapter. In order to draw Dino the dinosaur, the artist needs to have enough understanding of what makes a dinosaur a dinosaur, and how most four-legged animals move. Shere Khan, the tiger from Disney's *The Jungle Book*, required an in-depth observation of tigers, and even Tony

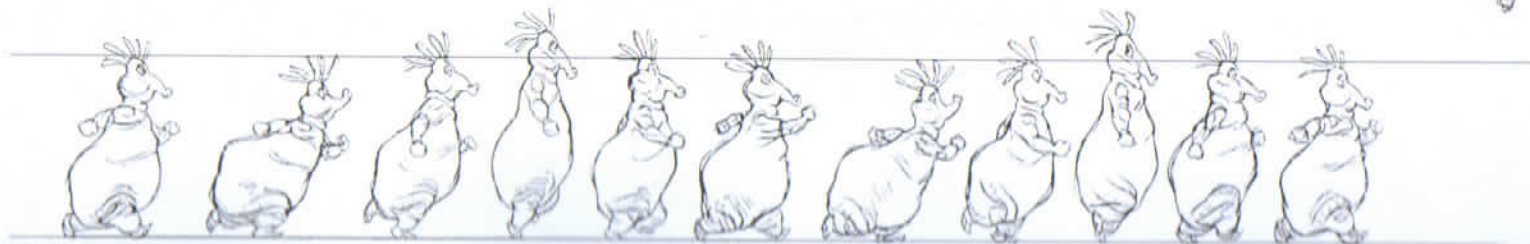
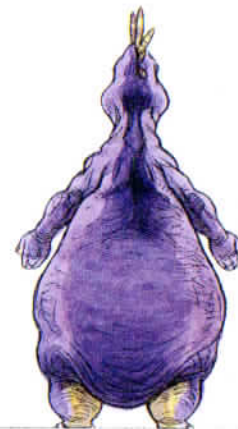
the Tiger, as anthropomorphized as he is, needed that as well. I did countless demos and anatomical orthographic studies of bears and other animals in all positions for *Brother Bear*, and then “Disneyfied” those real bears into studio brand characters by manipulating expressions and both simplifying and exaggerating line work and anatomy. Thus, the creature designer whose task du jour is to produce a stylized character must analyze from either reality or pseudo-reality—in the case of imaginary

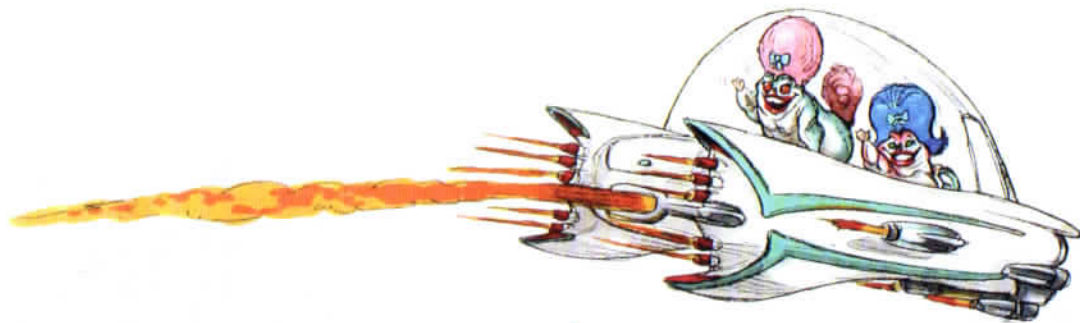
creatures—and then distill what the bare visual essentials of that creature is. What, in the least amount of lines, keeps a tiger recognizable as a tiger, and not a Siamese cat or any other creature? There is also the injection of personality and caricature to contend with and complicate things. The delight in this is that there are innumerable levels of design between a highly realistic depiction and the most simple iconic design, depending on the project and story, and therein lies the joy.



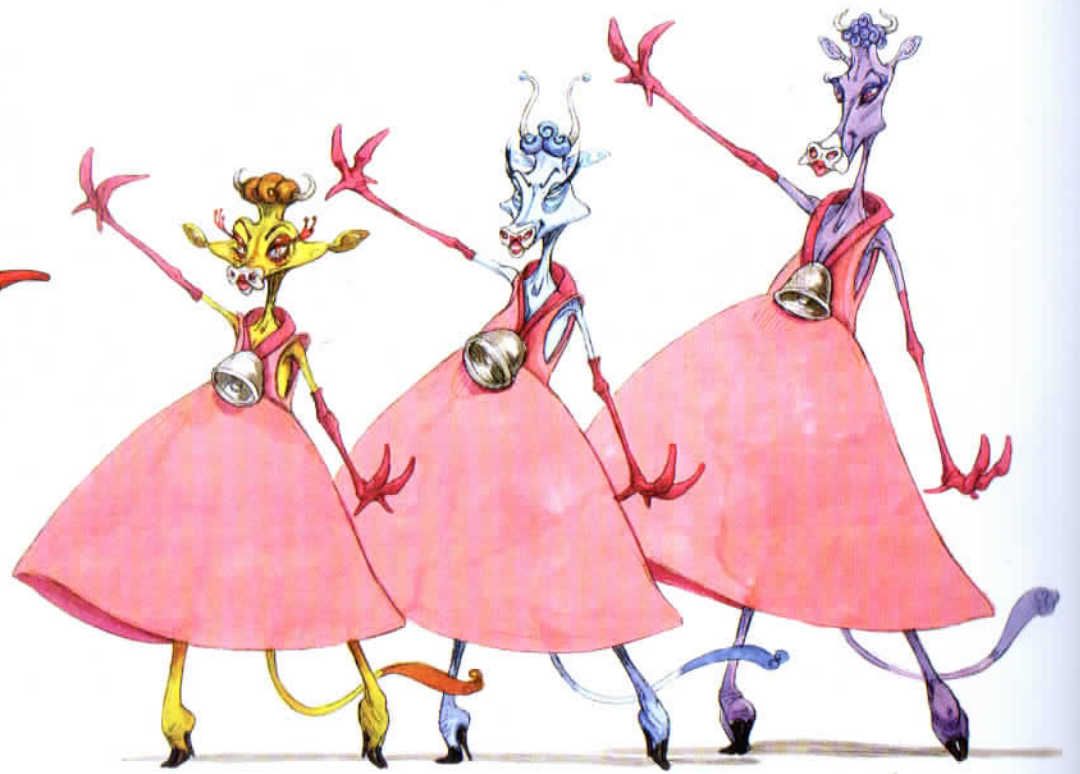






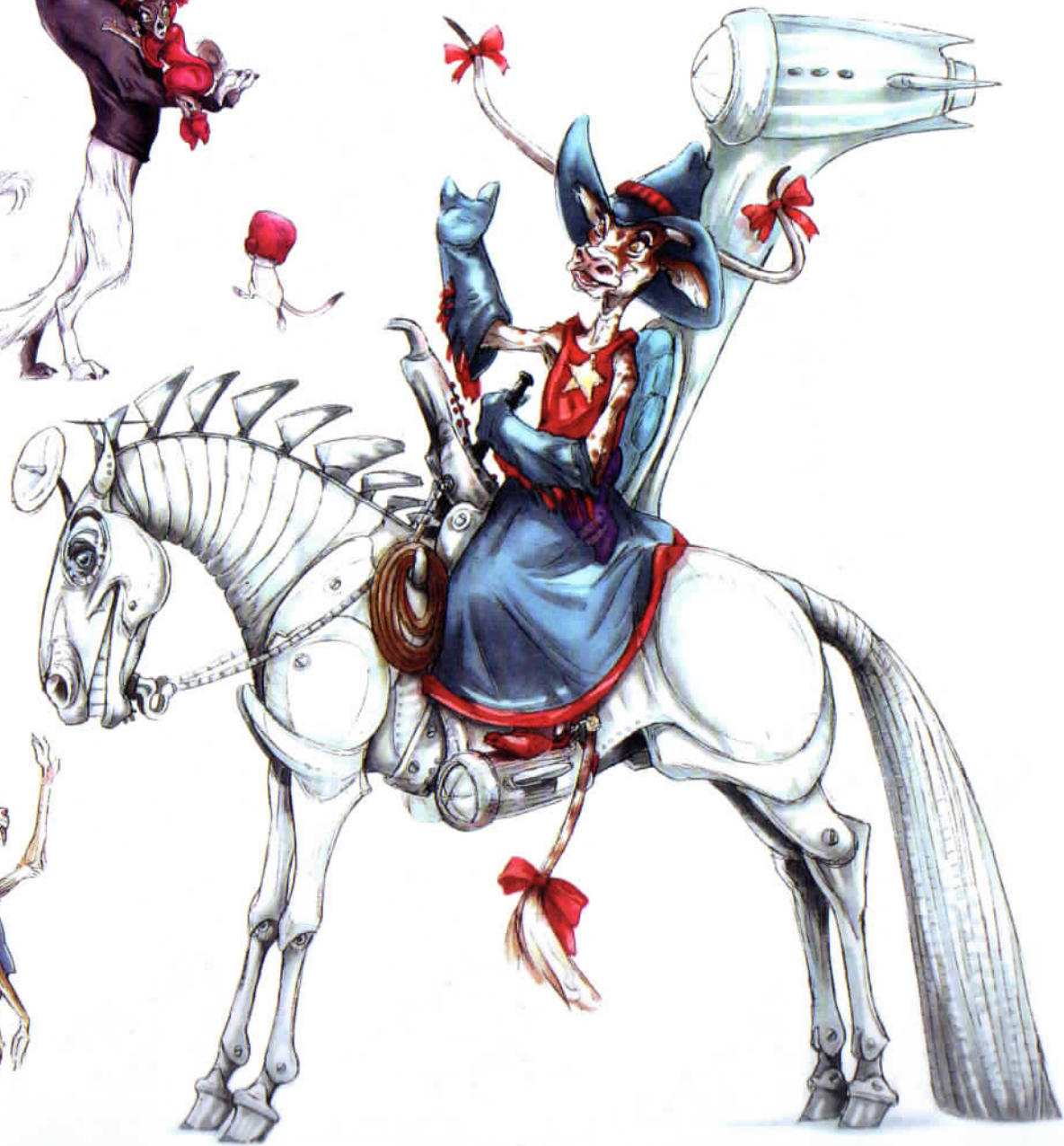














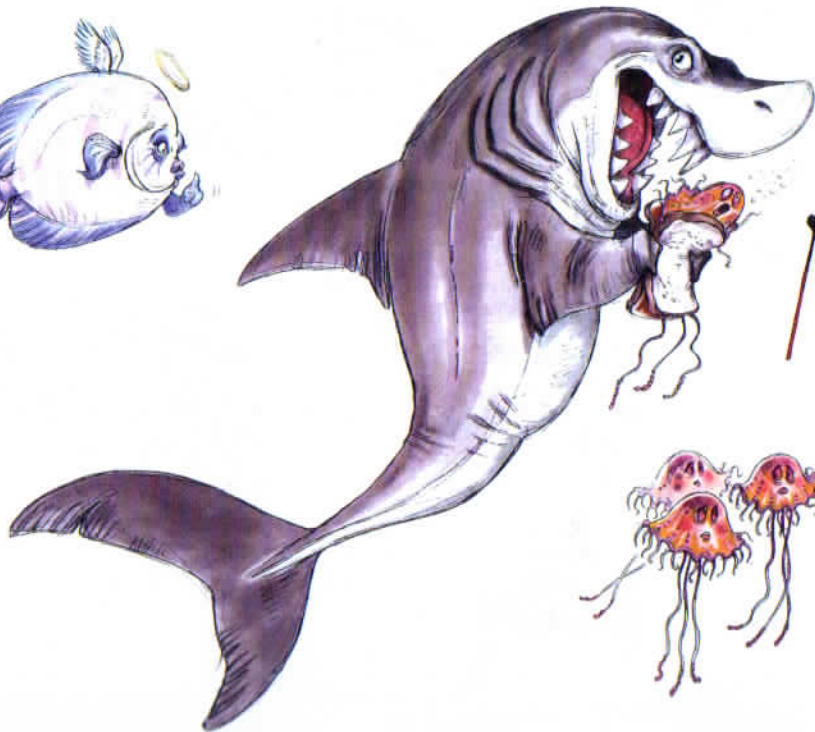


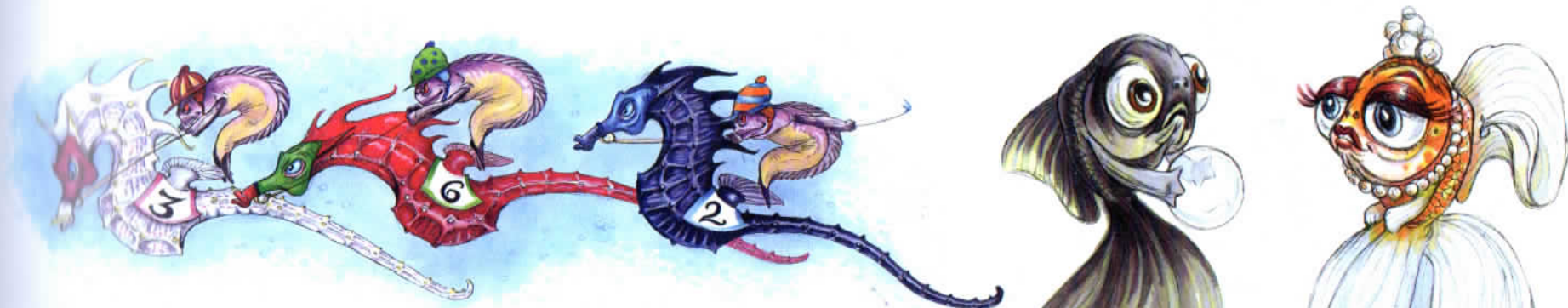










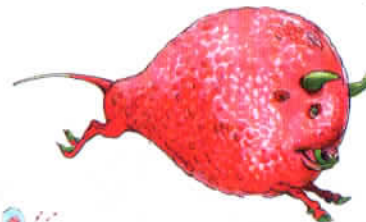




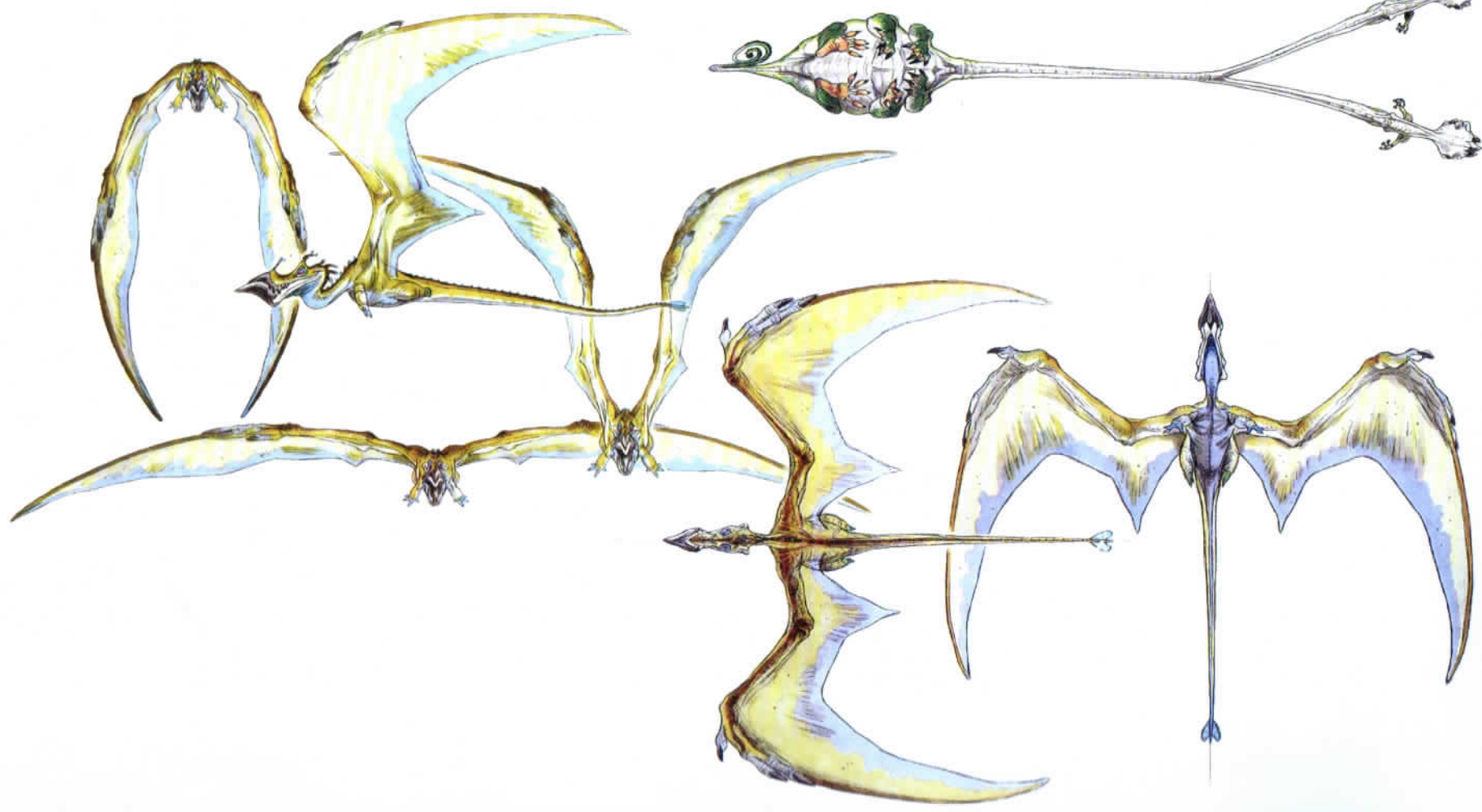
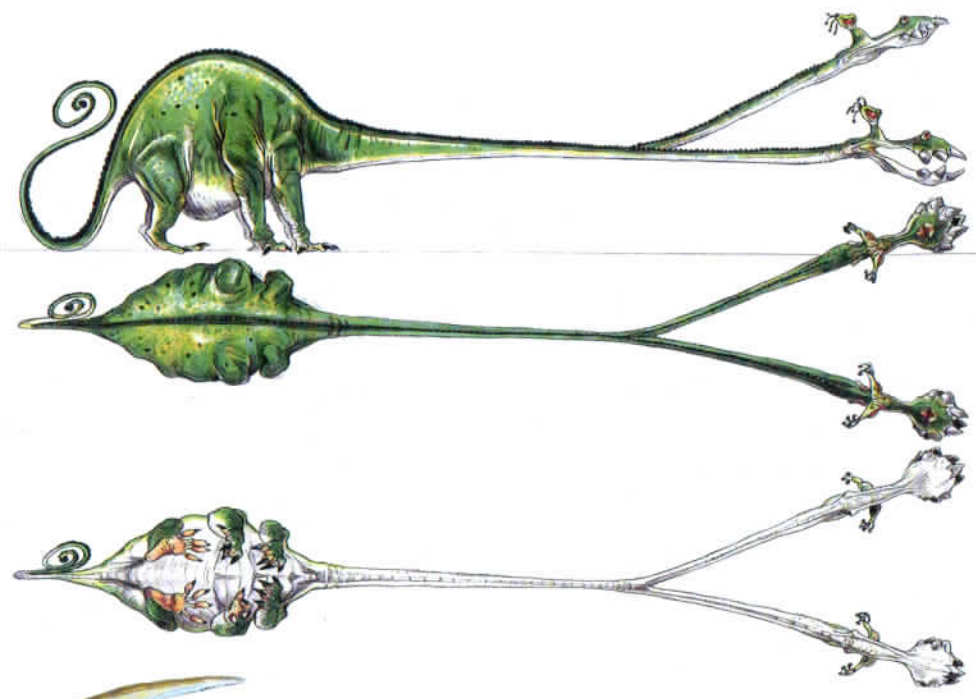




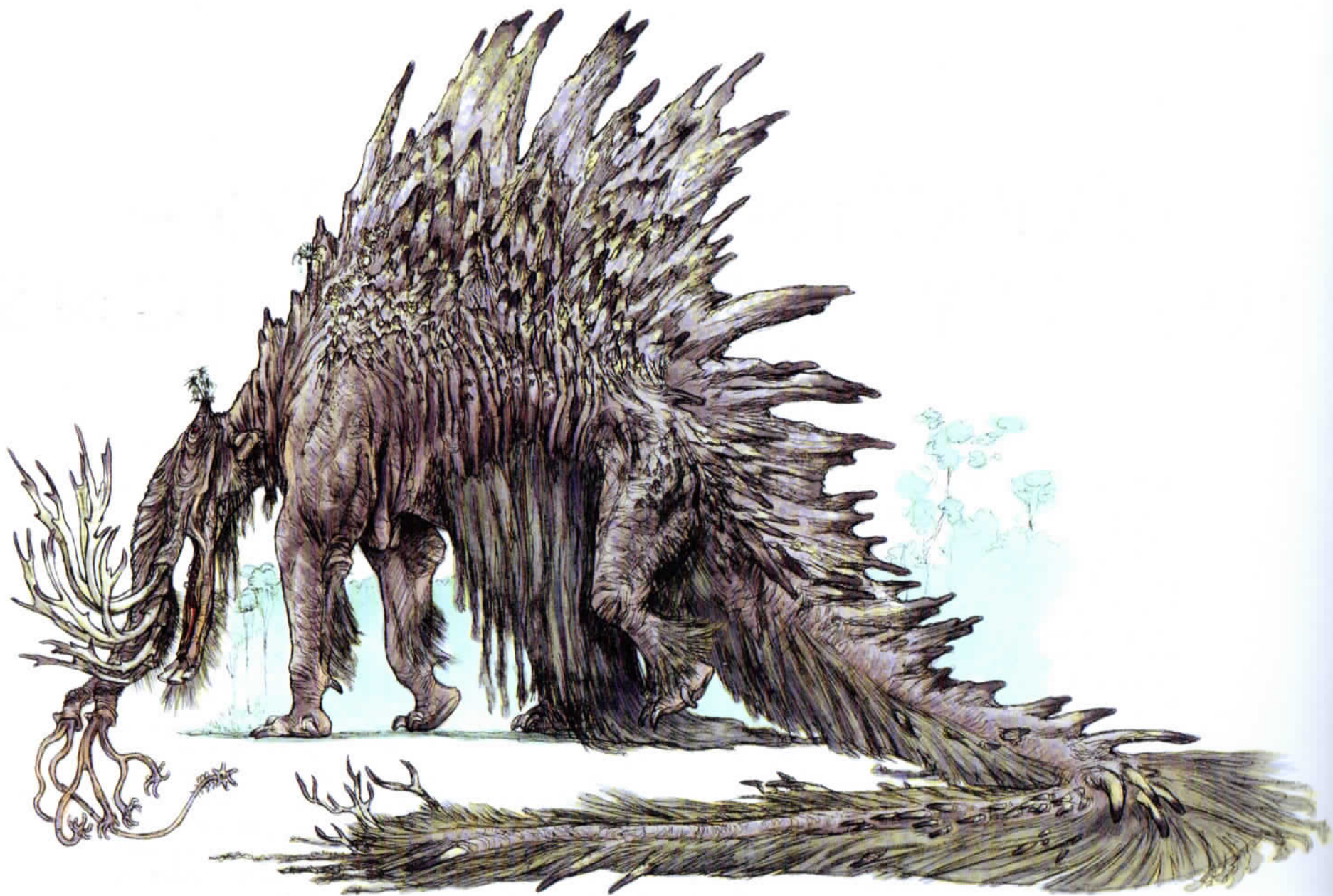












THE BEHEMOTH

CREATING WORLDS— JUSTIFYING THE DESIGNS

CHAPTER FIVE

Animals and creatures do not exist in isolation. They require worlds, habitats, and planets to roam about in and to live out their lives and adventures in. There is a story and place for every animal. In the case of a particular Grevy's zebra living its life in the arid woodlands of Ethiopia, it wakes up after a necessarily short catnap in the early morning, and its senses immediately go into watchful overdrive. Hungry, it searches out dry plants that are still remotely edible, and is mindful of a growing thirst. Trekking toward a muddy pond, it barely has a chance to sip before its body goes into nearly automatic flight, and then issues a powerful back kick, mortally wounding the lion that has just attacked it. Since this animal is a stallion and a Grevy's, not the more gregarious plains zebra, it patrols its territory, uses its savvy intelligence, drives

out rival males, and searches for females for brief companionship and to increase his gene pool. His body is lean, all muscle and sinew, with intricate stripes for camouflage, long, swift running legs, and keen eyes that can see in color and in VistaVision. Enter Man—naturalists who are going to capture him for a zoo across the Atlantic, and his story is about to change...Adapted in body, personality, and spirit to his home in Africa, how will the zebra cope in Man's world? We want to know...

The same is true for imaginary creatures. Even though their worlds are imaginary, or even whimsical, the creature must match the world in its body and being and the world must match the creature. Story and design—this is the essence of world building. The story drives the design of the

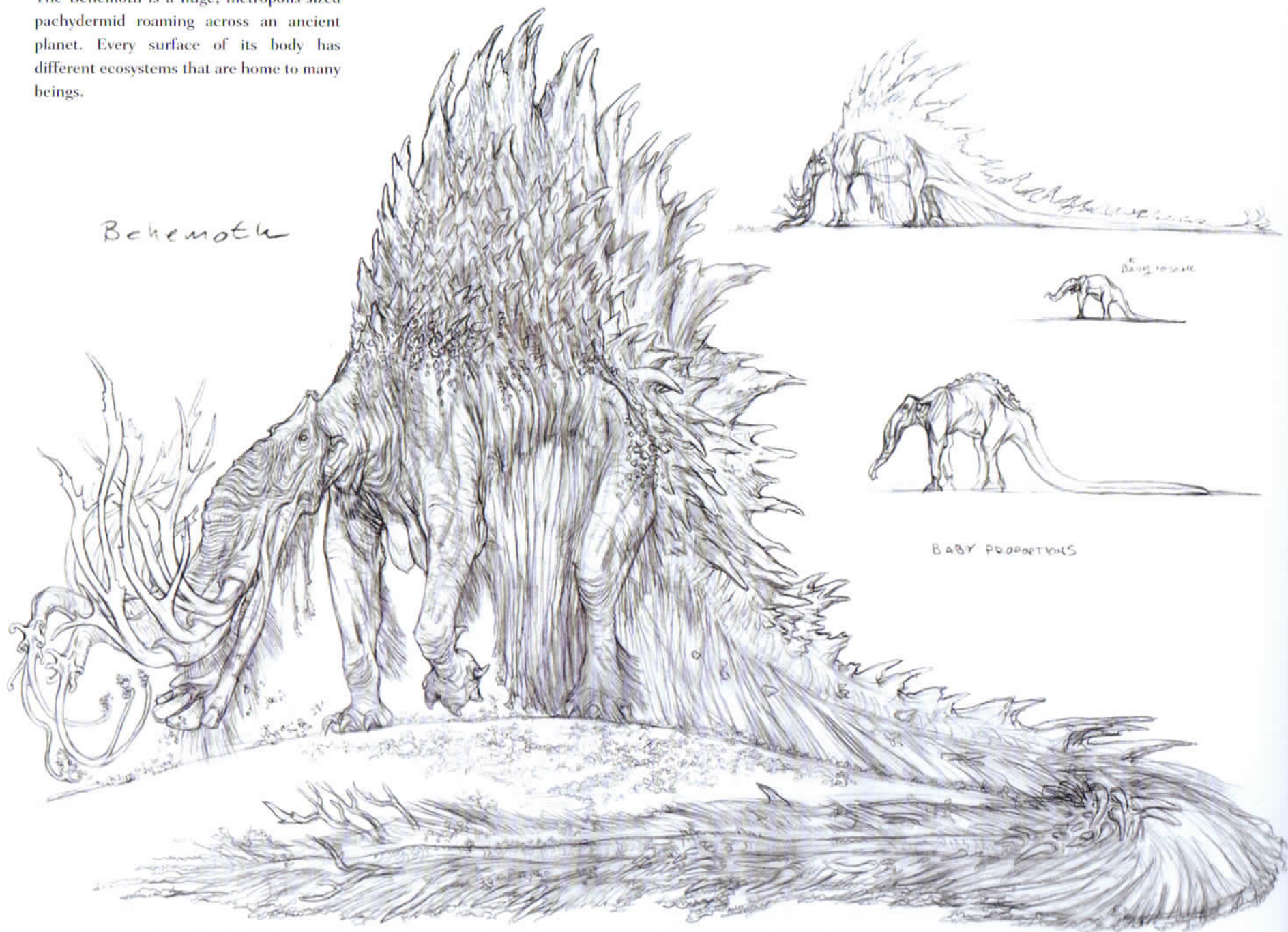
creature, so that it can fit believably into the story's place, time, action, and plot.

It is not a simple thing to build a world. Once started, there are countless details to be worked out: plants, atmosphere, other animals, ecologies, and even political situations of the dominant race. Interaction upon interaction upon interaction...

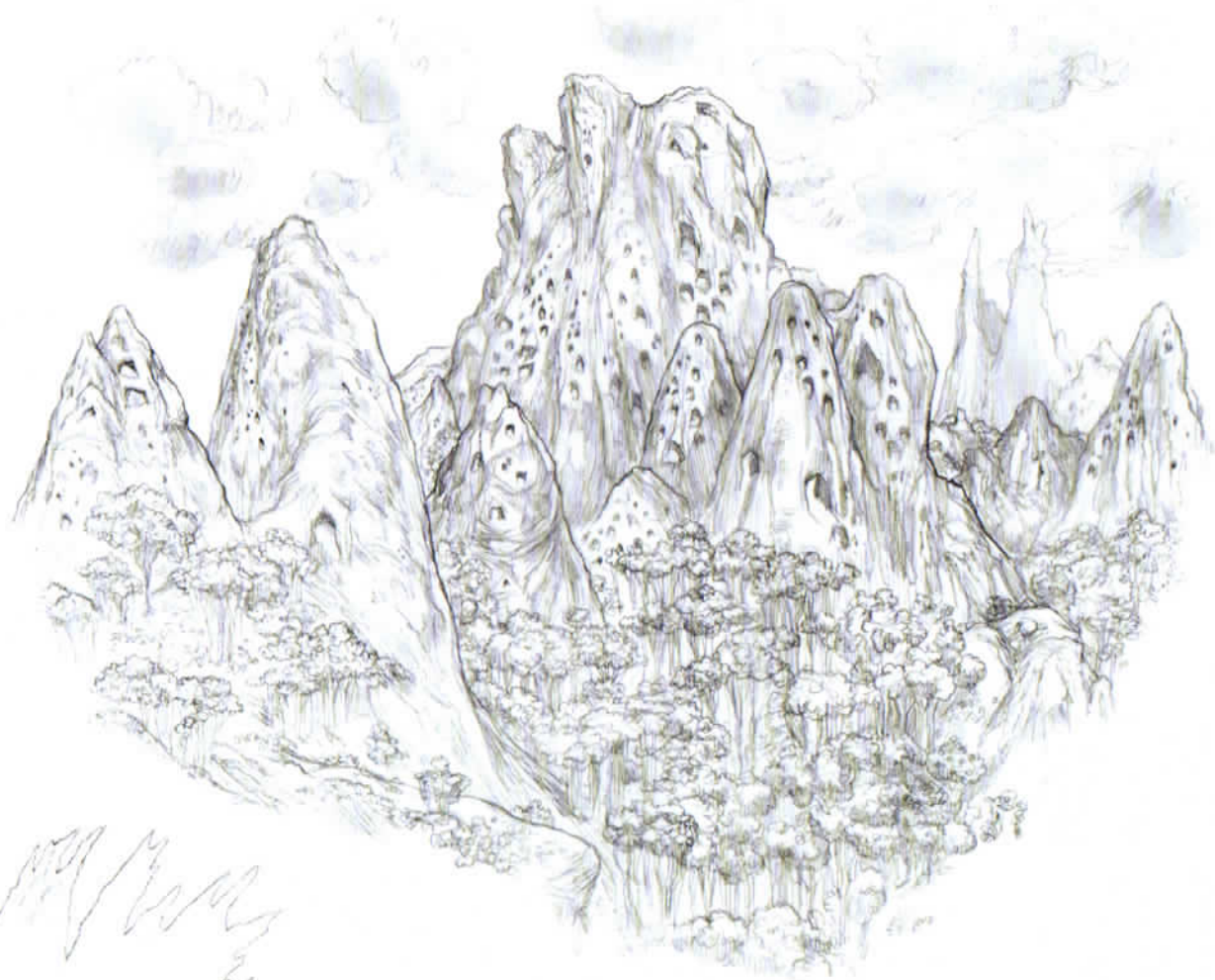
In this final chapter you will see the very tip of this iceberg in the early creation of a very old world and four creatures that live out their lives in it, and visually how their stories, their natural histories as it were, intertwine, and are interdependent upon one another, up, down, within and without...and on and on...

The Behemoth is a huge, metropolis-sized pachyderm roaming across an ancient planet. Every surface of its body has different ecosystems that are home to many beings.

Behemoth



THE BEHEMOTH



Behemoth Tuff Pinnacles



THE BEHEMOTH

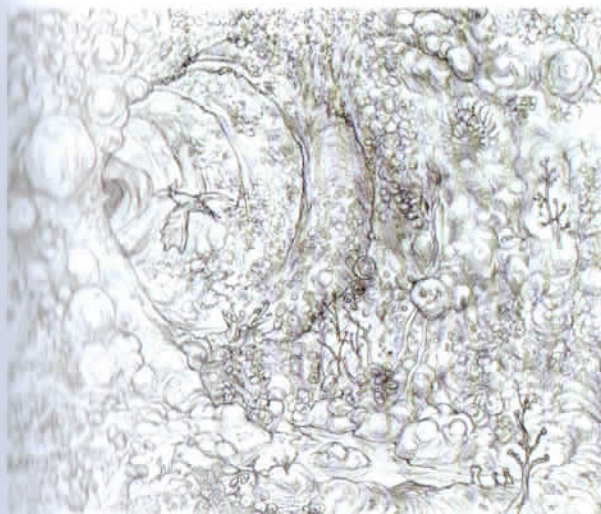
The internal physiology of the Behemoth is
a world unto its own.



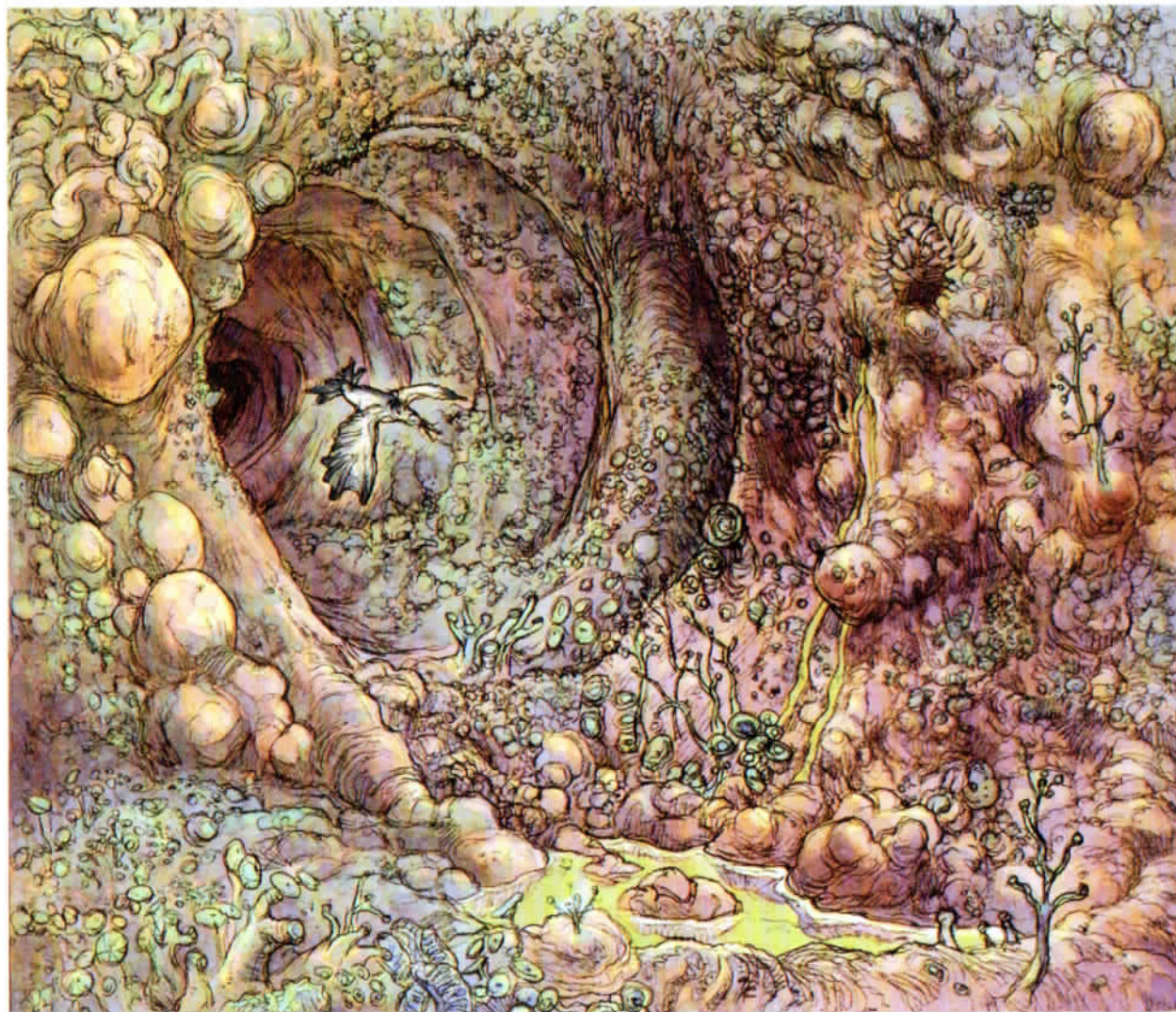
Baby - Newborn

INTERNAL ORGANS

THE BEHEMOTH



INTERNAL INTESTINES



THE BEHEMOTH

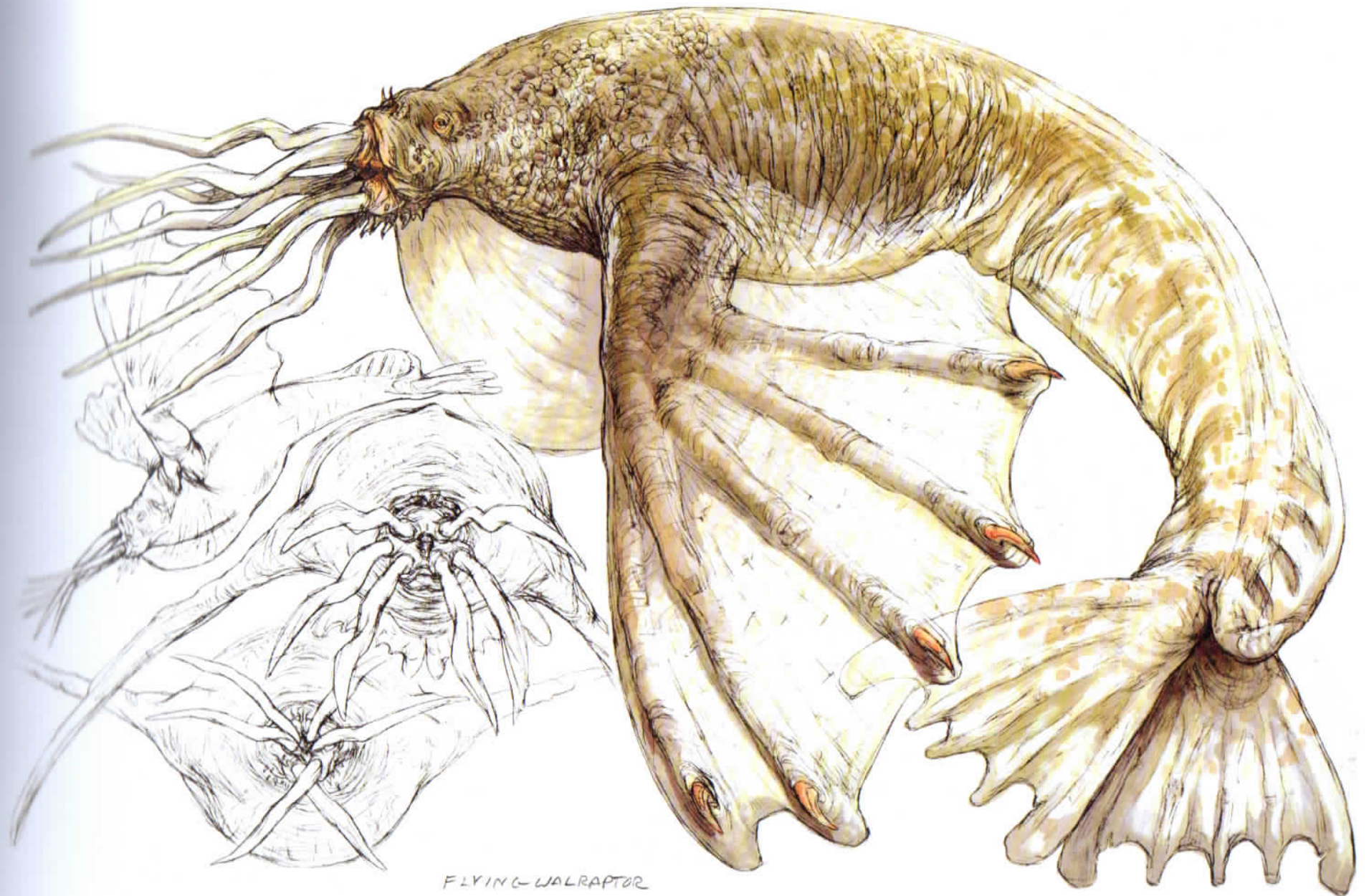
The AeroPhocid is a large gliding pinniped that dwells within the spinal canyons on top of the Behemoth.



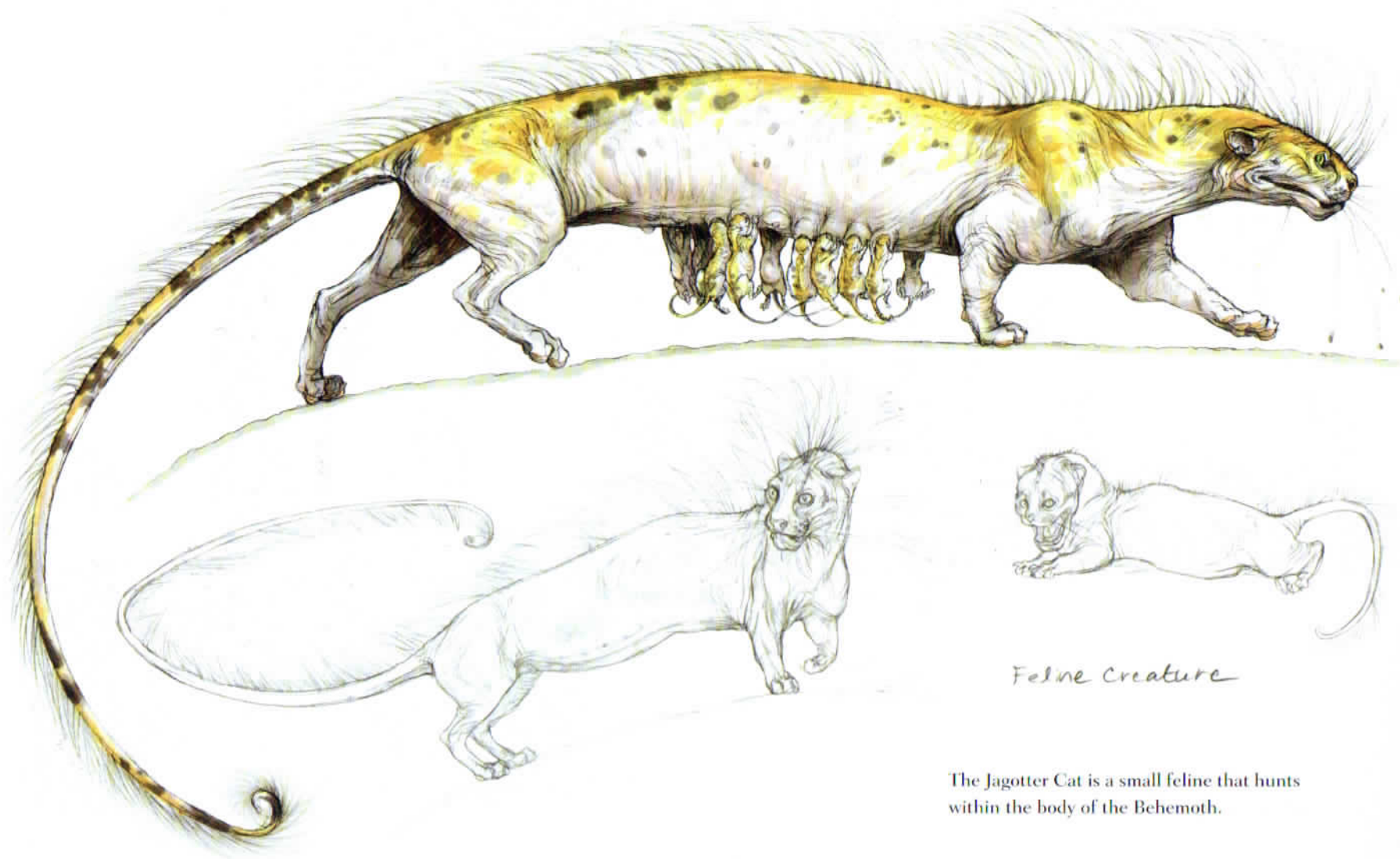
FLYING SEAL CREATURE

AEROPHOCID

The Walraptor is a large gliding pinniped that hunts within the bowels of the Behemoth.



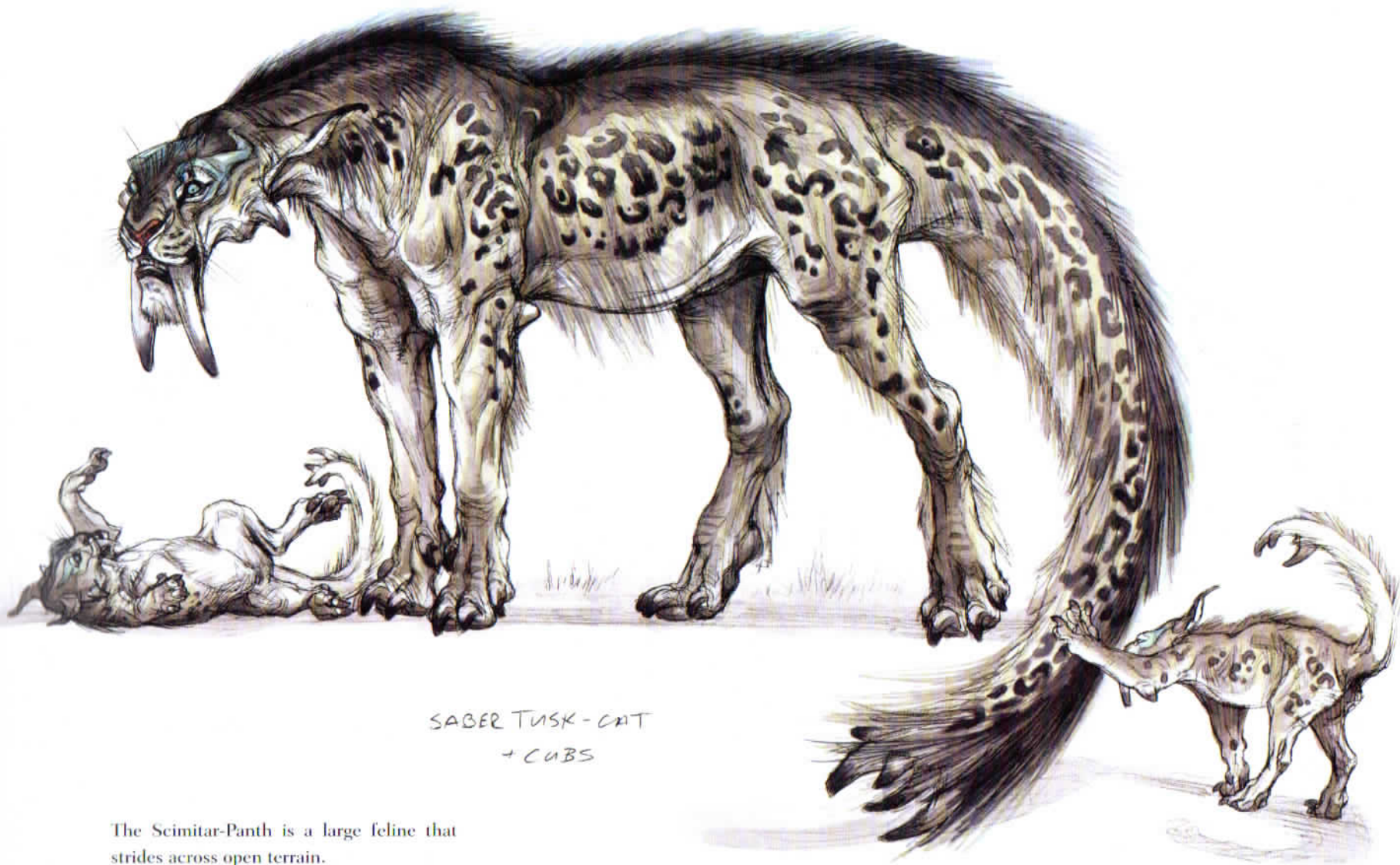
WALRAPTOR



Feline Creature

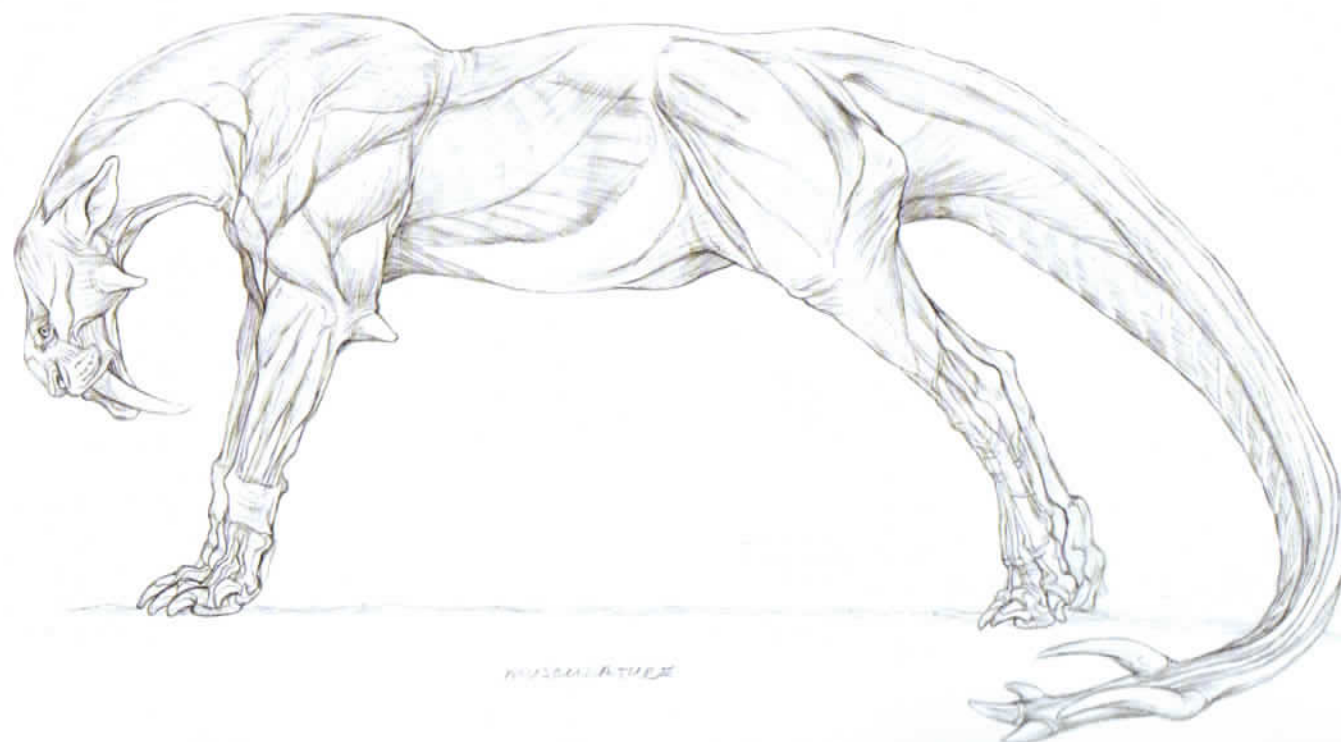
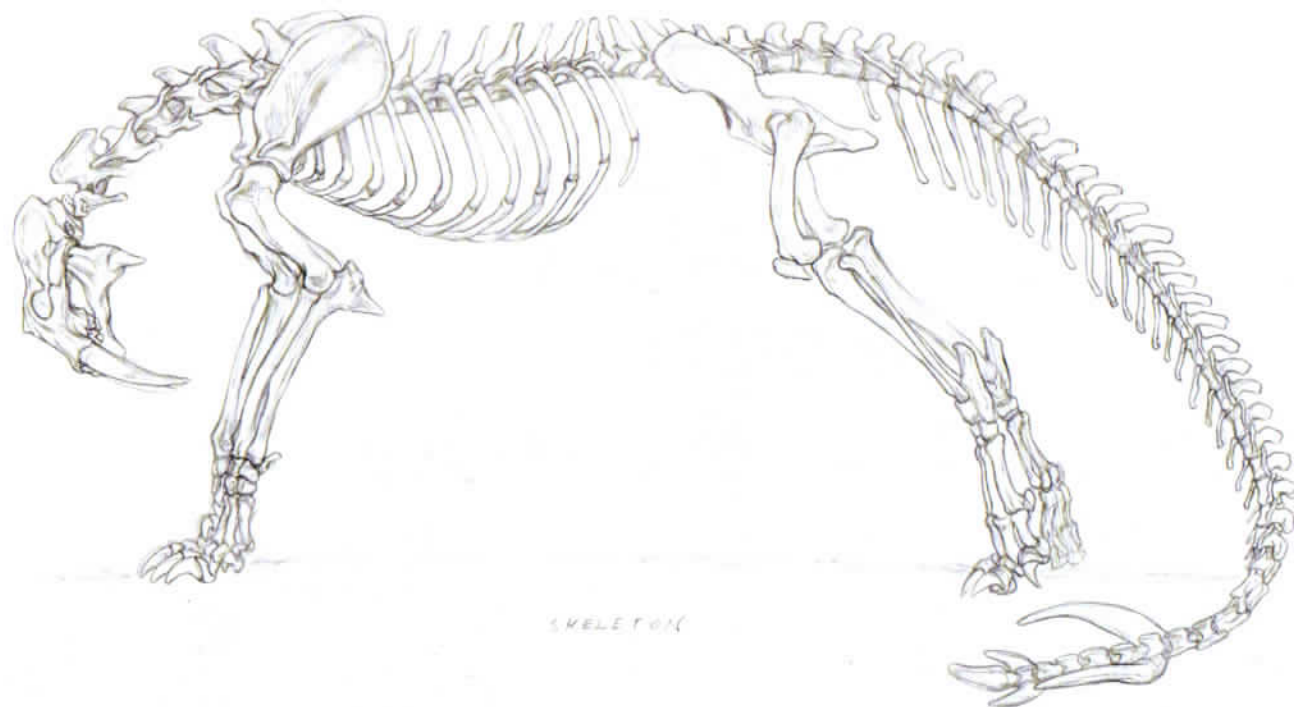
The Jagotter Cat is a small feline that hunts within the body of the Behemoth.

JAGOTTER CAT

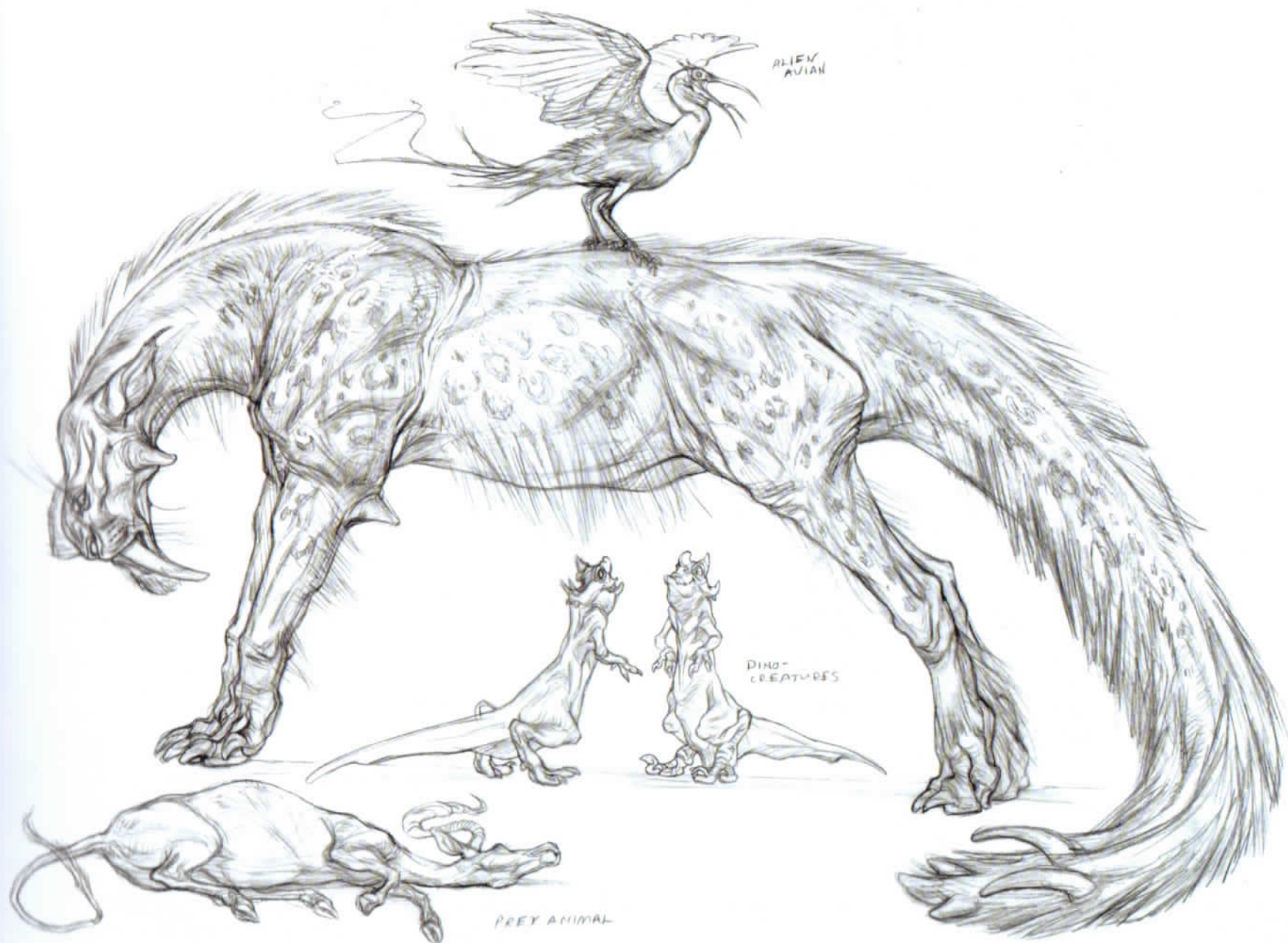


SABER TUSK-CAT
+ CUBS

The Scimitar-Panth is a large feline that
strides across open terrain.



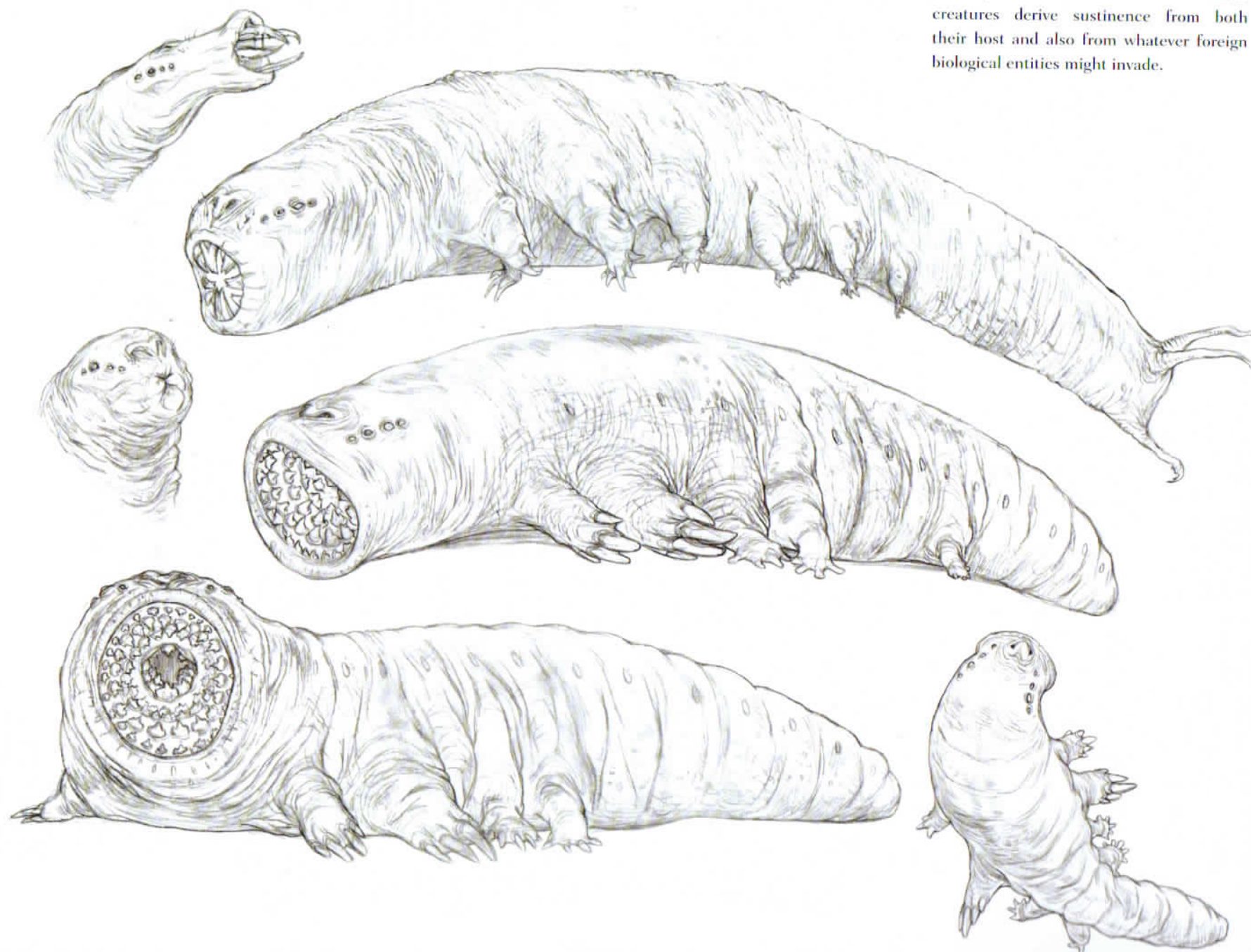
SCIMITAR-PANTH ORTHOGRAPHICS



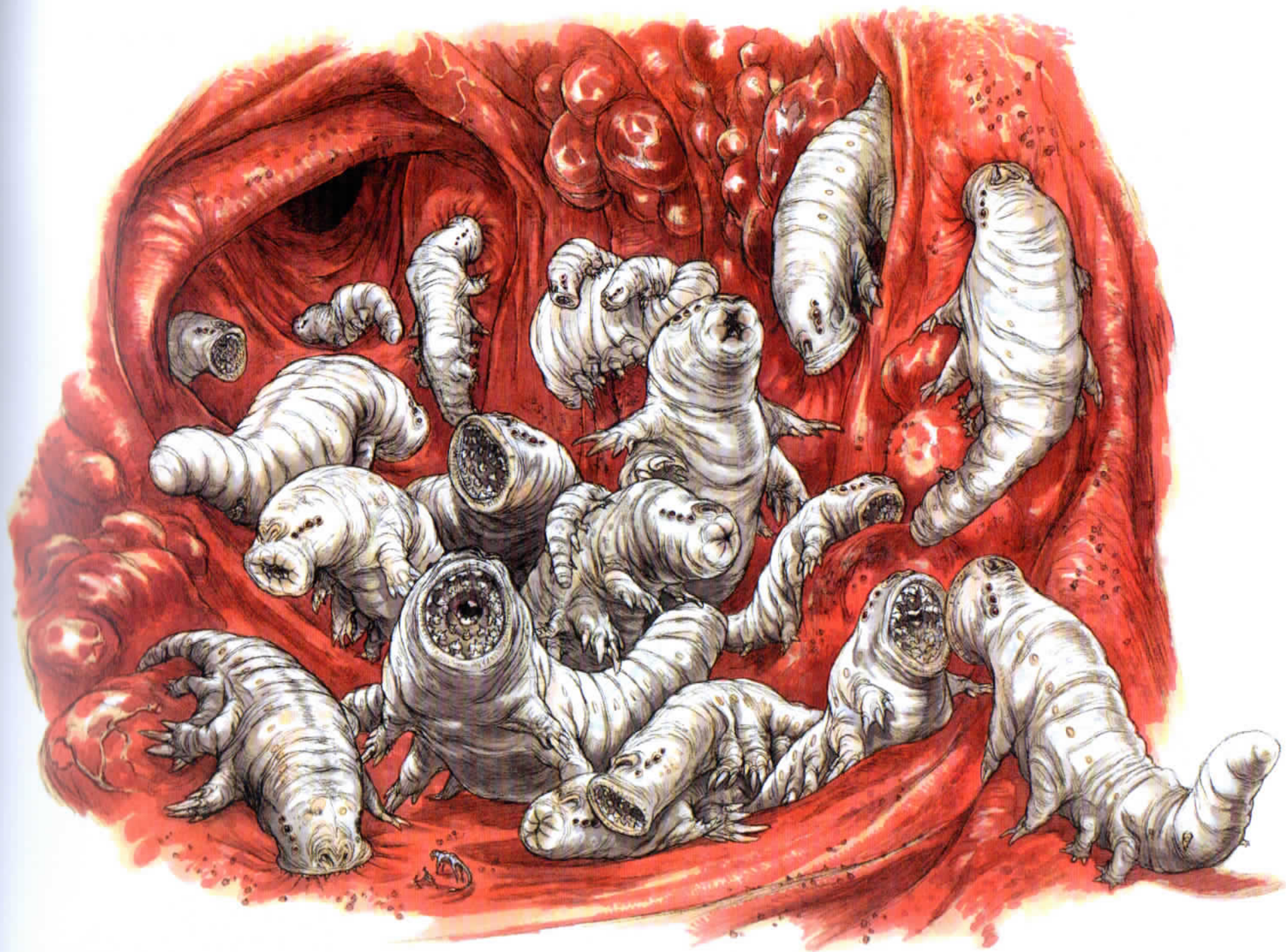
SCIMITAR-PANTH

"MAG-ROTS"

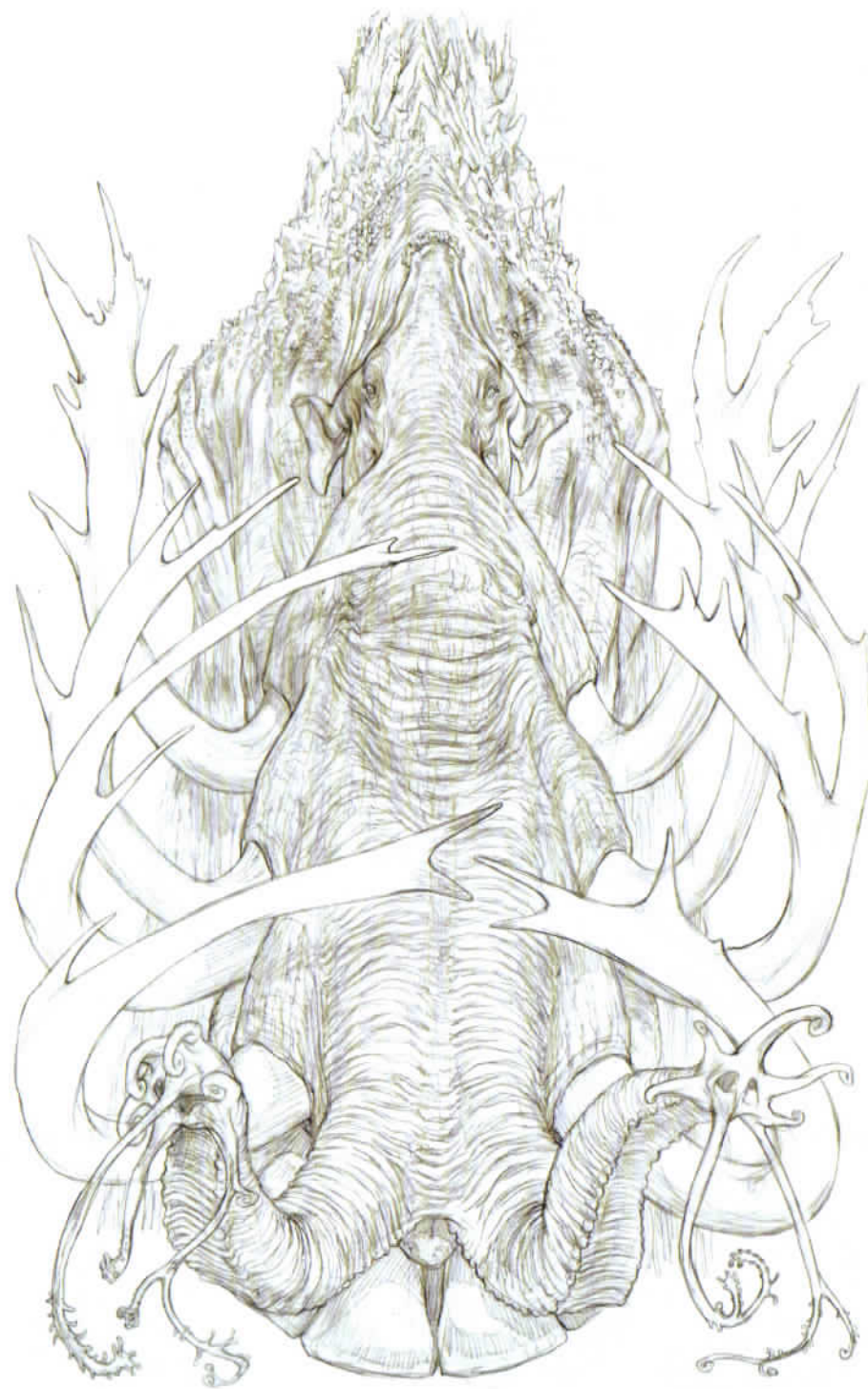
Magrots are giant symbio-parasites inside the belly of the Behemoth. These enormous creatures derive sustenance from both their host and also from whatever foreign biological entities might invade.



MAGROTS

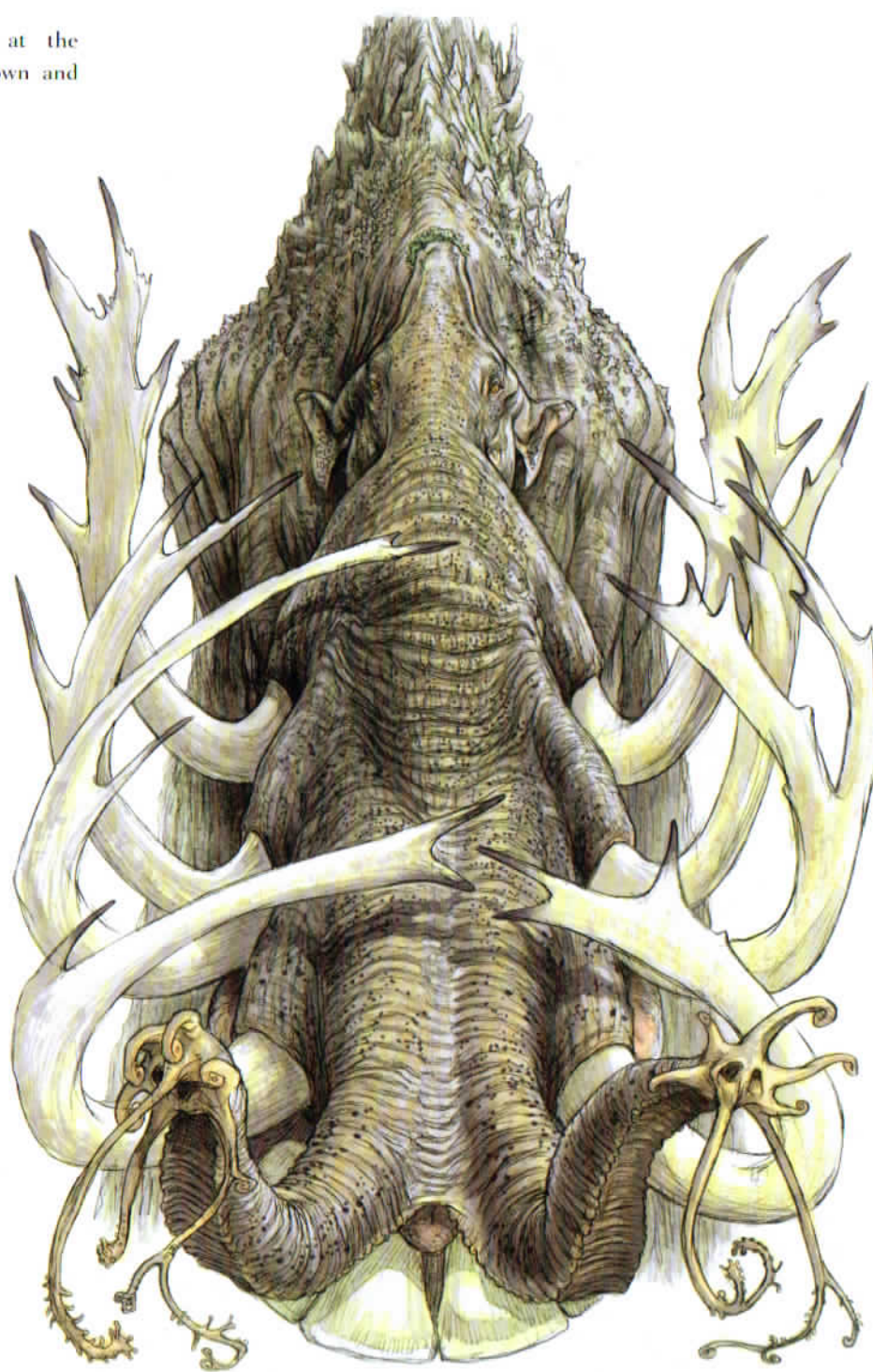


MAGROTS



THE BEHEMOTH

Looking up and up and up at the
Behemoth...while he is gazing down and
down and down at us.



THE BEHEMOTH

ACKNOWLEDGEMENTS

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trained illustrator who has extensively studied vertebrate zoology and animal anatomy. She has worked for various zoos and museums in the US and served as Senior Consultant for the licensing division of the World Wildlife Fund. She is considered to be one of the top creature designers and animal anatomists working in the field today. In a career spanning over 25 years, Terryl has many projects to her credit, including *Star Wars Episode I: The Phantom Menace*,

Chimpanzee, *Curious George*, *The Polar Express*, and *Beowulf*. Her unique combination of illustration skills and comprehensive knowledge of animal anatomy and movement are essential components in the creation of believable creatures. Terryl is also the author of *The Katurran Odyssey* and *The Wildlife of Star Wars: A Field Guide* as well as an instructor of Creature Design and Construction/Anatomy at the Academy of Art University in San Francisco, CA.



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